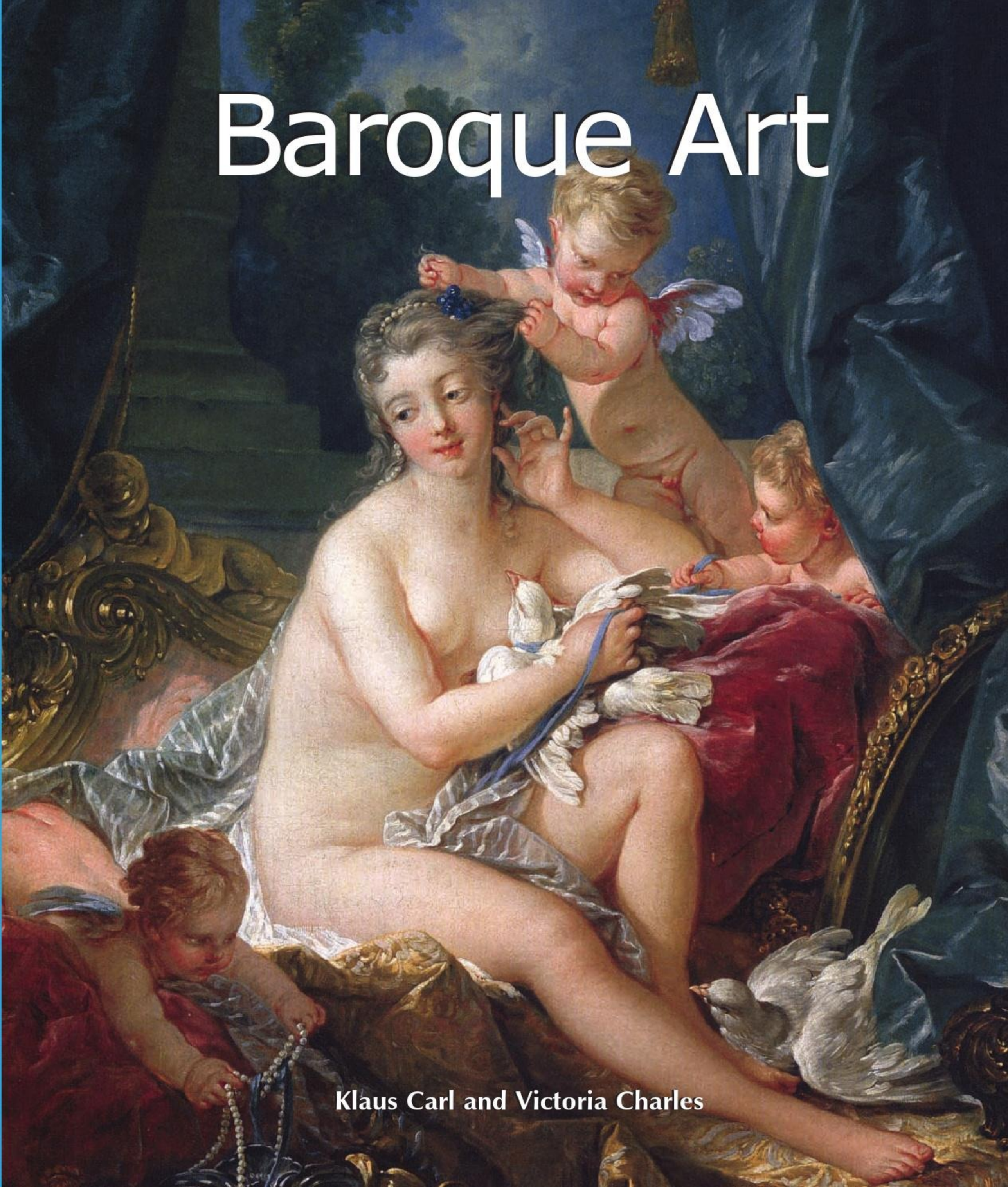
Baroque Art



Klaus Carl and Victoria Charles

Text: Klaus H. Carl and Victoria Charles
Translation: Gunther Roth

Layout:
Baseline Co Ltd,
33 Ter - 33 Bis Mac Dinh Chi St.,
Star Building, 6th Floor
District 1, Ho Chi Minh City
Vietnam

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Klaus H. Carl & Victoria Charles

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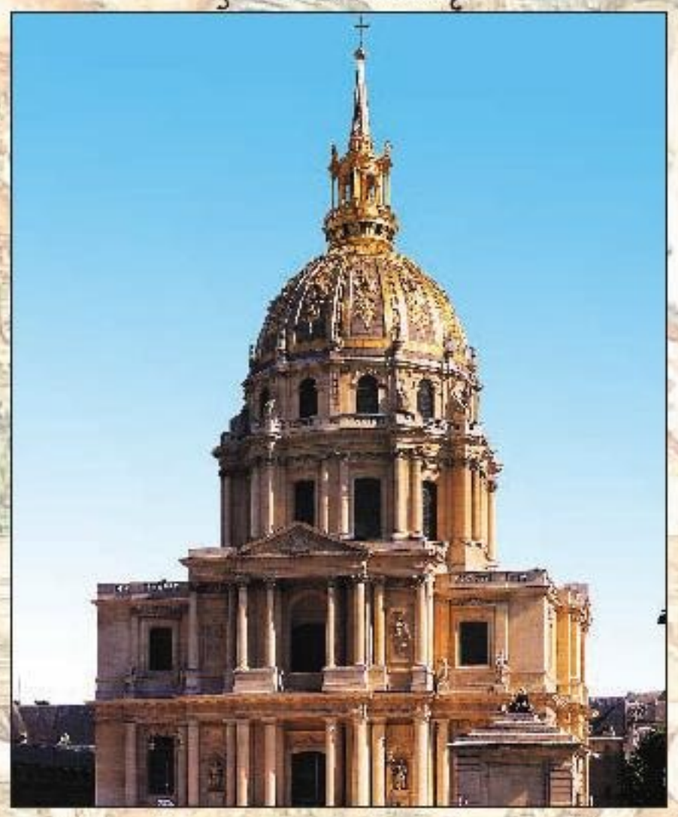

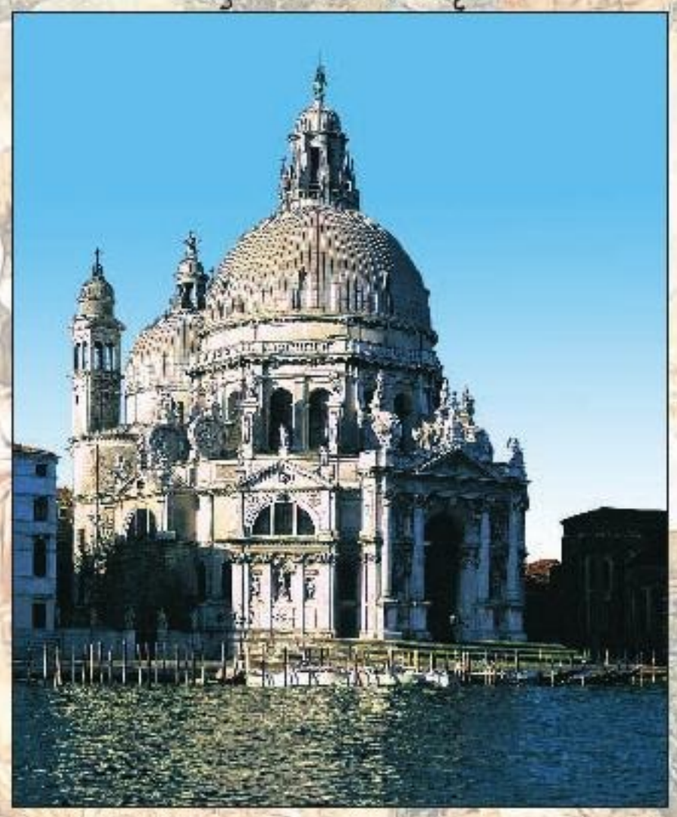

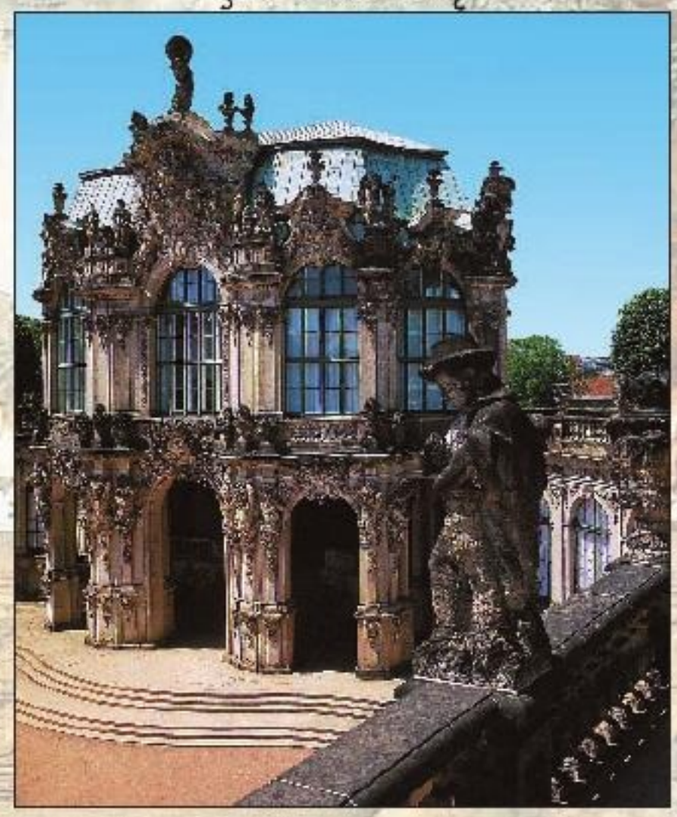

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Introduction

Baroque art (derived from the Portuguese word 'Barrocco' meaning rough or imperfect pearl) originated in Italy and a few other countries as an imperceptible passage from the late Renaissance which ended about 1600. It was occasionally seen as a variation and brutalization of the Renaissance style and sometimes conversely as a higher form of its development, and remained dominant until approximately the middle of the eighteenth century. Conventionally, the Baroque style is not emphasized in the global history of art, because the time period when it flourished — between 1550 and 1750 — is correctly viewed as an enclosed time period in which various directions of style were expressed.

For some specialists, the Baroque style, because it adapted to the strict forms of the Renaissance, was strictly nothing other than a branch or a variant of the Renaissance art from which it arose. This is how it was for all changes of style in the history of art: each new direction built on the foundations of the previous one. The Gothic style followed from the Romantic which adapted from the Old Christian, and so on. Since the time when Hellenic art ruled the world, it served as a measure and foundation for the subsequent style developments, which only more or less distance themselves from it or else imitate it.

However, the Baroque style distanced itself from the strict principles and theories of the Antique so much that the Antique fundamentals were hardly recognizable. It is difficult to draw a distinctive line between the Renaissance and the Baroque, as both schools merge into each other. However, the Baroque cannot simply be limited to a specific timeline or location. Moreover, one can only strictly speak of a proper Baroque style in the fields of architecture and perhaps sculpture.

The Baroque period occurred during an era of deep religious, cultural and social unrest. Wars, the Reformation and other confusions resulted in a new political order and complicated spiritual and cultural development. The medieval system of government slowly dissolved between 1520 and 1530, and the Reformation had its indelible effect on the people as the imperial princes became more and more powerful.

1. **Gian Lorenzo Bernini**,
Baldachin, ordered in 1624 by Urban VIII. St. Peter's Basilica, Vatican.

2. **Pietro Berrettini**,
also known as **Pietro da Cortona,**
Allegory of Divine Providence,
1633-1639. Fresco.
Palazzo Barberini, Rome.

3. **Niccolò Salvi**
(finished by **Niccolò Pannini**),
Trevi Fountain, 1732-1762.
Marble. Piazza di Trevi, Rome.

4. **Giovanni Lanfranco,**
Paradise, 1641-1643. Fresco.
Cappella San Gennaro,
Cattedrale di Napoli, Naples.

5. **Louis Le Vau** and
Jules Hardouin-Mansart,
Versailles Palace, façade with
view of the gardens, 1661-1690.
Versailles.

The German imperial crown hardly played a legal role; it only possessed a more or less representative function gladly carried out by the House of Habsburg. In Austria the Habsburgs had occupied the area of Krain (current Slovenia), Kärnten (Carinthia) and Tyrol and, after long internal strife from the end of the fifteenth century into the 1690s, combined them into a single state to withstand the onslaught of the Ottomans. It was only the famous Prince Eugene of Savoy who succeeded in defeating the "Turks" at the battle of Zenta in 1697. This victory was memorialized by Ferdinand Freiligrath in a poem later set to music by Johann Gottfried Loewe: "Prinz Eugen, der edle Ritter, / hei das klingt wie Ungewitter / Weit ins Türkenlager hin. …"

From a historical point of view, the seventeenth century began with the end of the glorious reign of the English Queen Elizabeth I and the civil wars in France by Henry IV. In Italian art, Caravaggio created a new style; in Spain, Miguel de Cervantes wrote *Don Quixote;* and in England, Shakespeare became world-famous with his dramas.

The Thirty Years' War raged in the Holy Roman Empire of the German Nation and laid waste to half of Europe. Among the decisive personalities in this war were the Swedish King Gustav II, who fell during the war, and the most important army leader, Albrecht von Wallenstein, who was murdered in 1694 in Eger. Cardinal Richelieu, under Louis XIII, secured the supremacy of France in Europe, and Oliver Cromwell ruled the Republic in England. In Flanders, Rubens and Rembrandt were

making their marks on the art world, in France Molière wrote his comedies, and in Italy Bernini defined new paths in sculpture and architecture. It was a very eventful and turbulent century.

The very influential classes of society, with their special political rights, lost their influence and privileges during the war. Only the princes governed their respective areas with unlimited power. The situation of the arts and culture in their lands changed according to the personalities, the wisdom and the farsightedness of the respective princes.

From the founding of the Kingdom of Prussia in January 1701, the emphasis of artistic, political and economic life moved from Southern to Northern Germany. The wars and unrest resulted in the impoverishment of the masses, the middle classes and even the nobles. In addition, the wars brutalized customs to such an extent that there was no place for the arts. Only the princes still living in its pomp and splendour

6. Georges de La Tour,
Magdalene of the Night Light,
c. 1640-1645.
Oil on canvas, 128 x 94 cm.
Musée du Louvre, Paris.

7. Johannes Vermeer,
Woman with a Pearl Necklace,
c. 1664.
Oil on canvas, 55 x 45 cm.
Gemäldegalerie, Staatliche Museen zu Berlin, Berlin.

could afford objects of art. Their example was the French Court; the residence cities of the princes envied the French and their opulently magnificent buildings with beautiful artistic treasures.

In the later years of this epoch, the influence of the North with its cooler, more thoughtful style became clear, while in the South a more imaginative and possibly also warm-hearted expression ruled. Protestantism was of inestimable importance for the development of this art. Whereas the protestant churches were rather modest and undecorated, the Catholic Church attempted to convince its mostly poorer believers of its power by means of rich decoration and great displays of pomp in its churches.

Developments in Italy followed almost the same scheme. With the exception of Venice, the city republics became principalities which set the pace for the arts. Also in Italy the princes were the only ones who, after the impoverishment of the country due to the loss of leadership in world trade, could still afford a display of luxury in architecture and the decoration of buildings.

In France the situation was completely different. While a devastating war reigned in Germany, depopulating whole swathes of land, the French King was able to tighten his hold, enlarge his country with new lands and take over the leading role in Europe. France was spared the of religious wars due to the application of state power. In Catholic France, the Edict of Nantes (1598) assured the Calvinistic Protestants, the Huguenots, religious tolerance and full citizen rights but fixed Catholicism as the state religion. The unity of the French people and the centralized power gave France a leading position on the continent and influenced the development of the arts. The whole of Europe now emulated the French court and French tastes were decisive for all European Courts.

Spain with its rich colonies had already risen to a world power in the sixteenth century and, due to its wealth, was able to erect magnificent buildings filled with valuable works of art. Later, in the eighteenth century, a branch of the French royal house ruled in Spain and with it French artistic tastes took root, even if, once again, they did not spread among the population. Despite its wealth, Spain lost its dominance of the oceans after the defeat at Cadiz in 1607, and thus also lost its leading position in world trade.

Eighteenth century England, despite internal political problems resulting in the weakening of the monarchy and the development of a parliament with representation by the population, became the leading trading power and, as the leading world power, the wealthiest country in the world. This wealth supported the production of many works of art, and an independent national style emerged from the French-dominated artistic style.

8. Francisco de Zurbarán,
St. Francis in Meditation,
c. 1635-1640.
Oil on canvas, 152 x 99 cm.
The National Gallery, London.

1. Baroque in Italy

Architecture and Sculpture

The Italian Baroque style developed consistently in the architectural and sculptural arts beginning in the high Renaissance period. It followed the spiritual streams of the period and enhanced all decorative and structural details. It was marked by an accumulation of building elements, an arbitrary change of classical building forms and a tendency towards the pictorial, which led to the rejection of all straight lines. Everything that was previously horizontal was curved, canted or chamfered; even the column, the original form of the support, was altered by Giovanni Lorenzo Bernini, the grand master of baroque architecture, to become sinuous and twisted, a style that had already appeared occasionally in late Roman architecture.

Rome was the epicentre of church and palace architecture in the Baroque style. It was also seen in Naples and Palermo, which can trace their architectural physiognomy only to the seventeenth century. The basis of all Baroque churches is the design of the Jesuit Church by the architect Giacomo Vignola, the successor to Michelangelo, and by Giacomo della Porta with the basic motifs applied there for the first time. It is marked by the linking of the nave and the choir with the greatest possible amount of space, ignoring the side naves; regarding the façade, further development occur with canted contours and the decoration of the cupola in its interior vaulting with frescoes. This church, with the altar of St. Ignatius of Loyola, the founder of the Jesuit Order, along with its striking architecture, sculpture and painting, embodies the height of the Italian Baroque style. This dwarfed everything that had been produced in almost two centuries in Italy and Germany. The creator of this altar, the Trento-born Jesuit lay brother, painter, architect and sculptor Andrea del Pozzo (who also painted the Jesuit church in Frascati) was one of the greatest artists of the Baroque style.

At the beginning of this development stood men for whom dimension and proportion were integral to artistic creation. Among these were Carlo Maderno who,

9. Gian Lorenzo Bernini,
Ecstasy of St. Teresa, 1647-1652.
Marble, h: 350 cm.
Cappella Cornaro, Santa Maria della Vittoria, Rome.

10. Carlo Maderno,
St. Peter's Basilica,
façade, 1607-1614. Vatican.

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beginning in 1603, was one of the master builders of St. Peter's and the leading architect after Vignola, or the Papal Architect Domenico Fontana, the builder of the façade of the Lateran Palace and the hall of columns at the north side of the San Giovanni church. Finally, this group also included the already-mentioned painter and sculptor Lorenzo Bernini who decisively influenced sculpture and architecture in Italy, Spain and the countries north of the Alps.

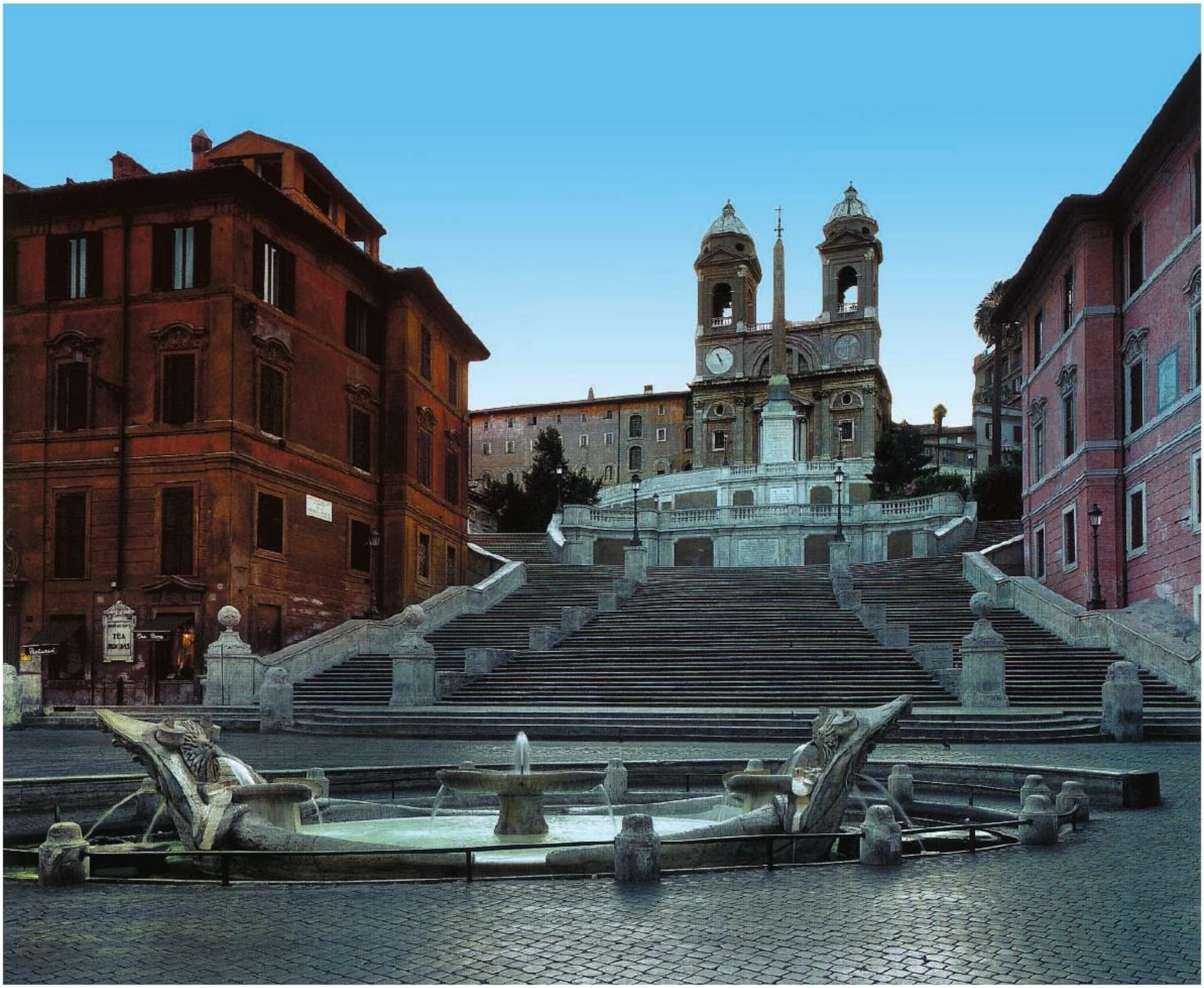
Gian Lorenzo Bernini

Bernini was a master in the creation of magnificent spaces with a skilled eye for perspective effects. This is displayed primarily in the square in front of St Peter's with its surrounding columned halls, or the Scala Regia of the Vatican. After Maderno's death, Bernini completed the façade and front hall and created the famous bronze baldachin over the high altar for the inside.

The speed of the change of mind in which the admiration for the antique waned, is illustrated by the fact that the contemporaries of this tabernacle placed it as the high point of an independent artistic style. Bernini is also to be praised for the Palazzo Barberini (p. 22) with its masterful staircase, and for several smaller churches. The importance of the piazza design of this time period can be seen by the positioning of the two small cupola churches Santa Maria di Monte Santo and Santa

11. Gian Lorenzo Bernini and **Francesco Borromini**, *Palazzo Barberini*, façade, 1629-1644. Rome.

12. Francesco Borromini, *Sant'Ivo alla Sapienza*, façade, 1643-1660. Rome.



13. **Alessandro Specchi** and
Francesco de Sanctis,
Spanish Steps, 1723-1726.
Rome.

Maria dei Miracoli at the north entrance of the Corso that were designed by Carlo Rainaldi and executed by Bernini and his student Carlo Fontana. It was they who helped bring the Piazza del Popolo to its completion.

St. Peter's also contains Bernini's most well-known works in the field of religious sculpture: the statue of the St. Longinus (p. 26) and the tombs of Popes Urban VIII and Alexander VII, both particular patrons of the arts and sciences. Bernini was most skilled in decorative sculpture and here, with his Triton fountain on the Piazza Barberini and the main fountain on the Piazza Navona, he created an imperishable memorial. With this fountain and the gods it features, Bernini reached back into the Antiquities, which were already the fundamentals in the three main works of his youth, *Aeneas and Anchises* (p. 27), the stone-throwing *David* (p. 25) and *Apollo and Daphne* (p. 27) in the Galleria Borghese in Rome which he created as a 17-year-old.

The Fountains of Rome

As a whole, the fountains of Rome belong to the most brilliant and imaginative creations of Italian Baroque art. Bernini's model for his fountains was the Fontana delle Tartarughe, the Tortoise Fountain, created between 1581 and 1584 by Giacomo della Porto, whose bronze figures were inspired by the Florentine Taddeo Landini. About the same time, under Pope Sixtus V, who saw to law and order in the streets of Rome, Domenico Fontana created the Fontana di Termini.

The masterpiece of all these fountains is certainly the 20-metre wide and 26-metre high Trevi Fountain (p. 10) by Niccolo Salvi, ordered by Pope Clement XII and integrated on the south side of the Palazzo Poli, which is based on an old Roman triumphal arch and was built between 1732 and 1762. It is the most prominent and remains the most visited fountain in the world, especially since Federico Fellini's film *La dolce Vita* with its famous bathing scene of the Swedish actress Anita Ekberg. Pietro Bracci created the proud 580-centimetre high marble statue of Neptune on a sea-shell cart drawn by two sea horses in the central curved niche and a picturesque decoration of rocks over which, in front of the god of the sea, the water crashes down noisily.

The occasional over-exuberance of the Italian Baroque style can be attributed mostly to Francesco Borromini as well as to the aforementioned Andrea del Pozzo, and to Guarino Guarini who was active in Turin as an architect, philosopher, mathematician and Theatine monk. Driven by ambition, Guarini tried to outdo Bernini and often shot way past the mark. But in doing so he initiated a counter-

14. Gian Lorenzo Bernini,
David, 1623-1624.
Marble, h: 170 cm.
Galleria Borghese, Rome.

movement that sought to return again to the simpler style and direction of the architectural theoretician Andrea Palladio.

At about the same time the *Spanish Steps* (p. 24) were built with 138 steps leading up from the Spanish square (Piazza di Spagna) to the 1590-completed Trinità dei Monte church and at whose lower end can be found the boat-shaped fountain created by Bernini in 1629.

15. Gian Lorenzo Bernini,
St. Longinus, 1631-1638.
Marble, h: 450 cm.
St. Peter's Basilica, Vatican.

16. Francesco Mochi,
St. Veronica, 1635-1639.
Marble, h: 440 cm.
St. Peter's Basilica, Vatican.

Turin and Venice

In Turin in the years 1716-1731 Filippo Juvarra, on the wishes of Duke Vittorio Amedeo II, built a Church of the Holy Sepulchre for the princes of Savoy that the latter had designed, the Basilica of Superga (p. 29) that owes its name – actually it is called Basilica della Nativitá – to the fact that it is situated on a hill. In 1706 the Duke had sworn an oath that if Turin withstood a siege by the French troops he would

17. Gian Lorenzo Bernini,

Apollo and Daphne, 1622-1625.

Marble, h: 243 cm. Galleria Borghese, Rome.

18. Gian Lorenzo Bernini,

Aeneas and Anchises, 1618-1619.

Marble, h: 220 cm. Galleria Borghese, Rome.

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build a church to the Holy Virgin. The result of this oath is the most beautiful example of the turning away from the excess of the Baroque and the return to stricter laws of construction. Today the Basilica della Nativitá is a much-visited pilgrimage site.

However, the Baroque influence in Turin was only secondary. It was more significant in Venice, where the most important representative of the High Baroque, Baldassare Longhena, was active. In the palaces he designed, such as the Palazzo Pesaro, he adhered strictly to the typical Venetian façades even if he strongly accentuated his works by using strong light and shadow effects. He showed himself to be much more relaxed and independent in the Santa Maria della Salute (p. 28), the most beautiful domed church in Venice, which, due to its position at the entrance of the Grand Canal became one of the most monumental landmarks of that city.

In 1630 the Signoria and the Doge of Venice pledged a church to the Madonna if she would end the plague that had been raging throughout the city since the start of the year. This plague had already cost the city a third of its population. The competition was won by the 26-year-old Longhena, who had the existing structures of the convent, church of San Trinità and residential buildings razed. This provided sufficient free space for the erection of the church, the customs station and the buildings for the Somaschi (Company of the Servants of the Poor, an order founded in 1534, whose adherents lived according to the rules of the Augustinian Monks) who cared for the church. Longhena spent almost his whole life building this church that was consecrated in 1687, five years after his death.

No architect of this period was able to ignore the overarching influence of Bernini. He was commissioned to work by popes and kings and in France he was called "The Dictator of Taste".

19. Baldassare Longhena,
Santa Maria della Salute,
started in 1630-1631. Venice.

20. Filippo Juvarra,
Basilica of Superga, 1715-1718.
Turin.

21. Annibale Carracci,
Madonna in Glory with Child,
St. Louis, St. John the Baptist,
St. Alexius, St. Catherine,
St. Francis and St. Clare,
c. 1587-1588.
Oil on canvas, 278 x 173 cm.
Pinacoteca Nazionale di
Bologna, Bologna.

Painting

Italian painting of the seventeenth century has long been neglected in the history of art, although it has produced a great quantity of work that belongs to the fundamentals of art history. The painters of the period were divided into two schools, the Eclectics and the Naturalists. The Eclectics sought to achieve their ideal in that they selected the best from the Masters of the past and attempted to combine these works with the aid of their own study of nature to produce a new beauty.

The Naturalists believed that nature was the basis for everything and that it would arrange itself. The paths of both groups often crossed and the points of view occasionally melded together so that the individual actors can only be determined by the location of their activities and not according to their original schools.

The Carraccis and their Pupils

This direction of Italian art, known as Eclecticism, originated in Bologna. The painter Ludovico Carracci, with his cousins Agostino, who became famous for his erotic etchings, and Annibale, known mostly for his frescos, had founded an influential school of painters at the end of the sixteenth century; an academy that promoted all fields of the painting and drawing trades. The pupils were taught all that was worth copying and were kept away from Mannerism. They were successful in teaching their most talented pupils, by striving for spiritual beauty, to bring extensive and deepened formal beauty into the foreground again.

The greatest combined work of the Carraccis was the decoration of the Large Gallery of the Roman Palazzo Farnese (pp. 34-35), and they received help from the best pupils of the academy: Giovanni Lanfranco (p. 11), Guido Reni (p. 39) and Domenico Zampieri, named Domenichino. The intention of the fresco decoration of the ceiling was to show the power of love over the grasping strength and pride of the universe and the soul of man. The artists were ambitious enough to take as examples the arrangement of the ceiling of the Michelangelo's Sistine Chapel and the depiction of Raphael's mythological Farnesi pictures.

They were not quite successful but they did create a unified decoration with a great deal of painting mastery that can be compared with the masterworks of Raphael and Michelangelo. The presentation of the volutes, medallions with small mythological pictures between the nudes, moulding supports and winged *putti* (cherubim) clearly show the influence of Michelangelo, and the main pictures in the mirror of the ceiling show the influence of Raphael. The most beautiful pictures are certainly Agostino's *Abduction of Galatea by Polyphemus* and Annibale Carracci's *Triumph of Bacchus and Ariadne.* The most beautiful of his altarpieces is that of Christ who appears to Peter with the Cross on his shoulder as Peter is fleeing from Rome in fear of a martyr's death in the Campagna. Peter asks, "Lord, whither goest thou?" and Christ answers, "To Rome to be crucified again." To his contemporaries, it seemed absolutely justified that Annibale Carracci shoud receive the honour of being buried next to Raphael in the Pantheon.

22. Annibale Carracci,
Hercules at the Crossroads,
1595-1598.
Oil on canvas, 167 x 237 cm.
Museo di Capodimonte, Naples.

23. Annibale Carracci,
Galleria di Carracci, 1597-1604.
Fresco. Palazzo Farnese, Rome.

Guido Reni and Domenichino have already been mentioned among the numerous pupils and followers of the brothers Carracci. However, Reni owes his fame less to his wonderful altarpieces or to the religious frescoes of the Crucifixion of Peter in the Vatican, but rather more to his mythological representations, the head and shoulders and half-figures of the suffering Christ with the crown of thorns, the so-called *Ecce homo*, the pictures of the Madonna, Mary Magdalene and many others. Among his mythological depictions should be mentioned, above all, those of the frescoes from the years 1612 to 1614. These were commissioned by the art lover Cardinal Scipione Borghese for the ceiling of the casino of the Palazzo Pallavicini-Rospigliosi in Rome, and feature the Aurora that floats in front of the sun chariot pulled by the horae, which has become one of the emblems of Italian art of the seventeenth century.

Domenichino, who was mainly active in Rome, was of a somewhat simpler nature, and died after a life that was made miserable mainly by the jealousy of the Neapolitans. Even though he painted very beautiful pictures such as the *Hunt of Diana* (p. 36) in the Villa Borghese, his main focus was still on religious painting. He was first among the Italians in the seventeenth century to emphasize the moment of religious ecstasy. His main work in this direction is the *Communion of Saint Hieronymus* in the Vatican Gallery.

The Church could not really oppose the sense of beauty and the cosmopolitan nature of the Italians, so it did not object to the popularity of mythology. These pictures were meant for the living room and thus could not exceed a certain size; the decorative and monumental were avoided in favour of the agreeable and the graceful. This change very well suited another nimble-fingered painter from the school of the Carraccis, Francesco Albani, who, under all sorts of mythological names – gods and goddesses, nymphs and cupids – painted a large number of naked figures in wonderful landscapes. With this he began a direction in painting that was later taken up and further developed by the painters of the Netherlands.

From the Bolognese school there was also Giovanni Francesco Barbieri, who became well known under the name Guercino (The Squinter). Even at an early stage he was influenced by a strong naturalism and was certainly the most important colourist of this school. His pursuit of absolute truth in nature is seen particularly in the *Burial and Glory of St. Petronilla* (1622-1623) (p. 41), a large altarpiece in the Vatican Gallery which shows, in the lower part, the disinterment of the corpse of

24. Domenico Zampieri also known as **Domenichino**, *Diana with Nymphs at Play,* 1616-1617.
Oil on canvas, 225 x 320 cm.
Galleria Borghese, Rome.

St. Petronilla and in the upper part the reception of this saint by Christ and his host of angels. Guercino was more powerful than Reni, but he did not achieve Reni's depth of emotion in his works. He did achieve great beauty, as is shown by his magnificent ceiling fresco in the Casino Ludivisi with its Aurora riding through the clouds on her chariot (1621) (p. 40). Among his main works are *The Repudiation of Hagar* (1657) in the Milan Brera and the *Sibyl* in the Uffizi in Florence. These pictures must have enjoyed great popularity, just like those of Sassoferrato, who was active in Rome and who almost exclusively painted Madonna pictures of a somewhat softer, simpler, more soulful form, which were widely distributed for use in domestic prayer.

Caravaggio

Of unending industriousness, Caravaggio was the founder of Naturalism in Italian painting and was named after his place of birth. His real name was Michelangelo Merisi and he declared war not only on Mannerism and the Eclectic school but in fact on the whole world. Possessing a very impulsive nature, he moved frequently from place to place. When he finally found somewhere to settle down, some misdeed soon forced him to flee again.

25. Guido Reni,
The Massacre of the Innocents,
1611.
Oil on canvas, 268 x 170 cm.
Pinacoteca Nazionale di Bologna, Bologna.

Caravaggio's models, who came equally from the high society of the times or the common people, including male and female prostitutes, were depicted in powerful reality and a bright golden colouring reminiscent of the Venetian. Probably the best known example is his *Madonna of the Rosary* (1606-1607) (p. 47) in which the dirty soles of the kneeling persons can be clearly seen, for which reason he was also sometimes vilified as the "Painter of the Dirty Soles".

26. Giovanni Francesco Barbieri,
also known as **Guercino,**
Dawn, 1621. Fresco.
Casino Ludovisi, Rome.

Giorgione had already earlier painted such genre pictures and it cannot be excluded that in this he was Caravaggio's example. However, these pictures were all from Caravaggio's early period when he was not so embittered by his experiences and impulsive acts. *The Fortune-Teller* (1595-1598) (p. 43) provides us with an insight to his darker sides while his *Lute Player* (1595) or the *Youth bitten by a green Lizard* (1593) shows the more cheery side of life in those times.

27. Giovanni Francesco Barbieri,
also known as **Guercino,**
Ecce Homo and St. Petronilla,
1622-1623.
Oil on canvas, 720 x 423 cm.
Pinacoteca Capitolina, Rome.

At the apogee of his career, Caravaggio developed and applied the principles of chiaroscuro by sharp, plastic, even hard modelling, by harsh contrasts in change between light and shadow, and by means of a brown-blackish overall tone. This new type of presentation was the basis of his fame as a Naturalist, even though this was what distanced him from Nature and caused his descent into subjective arbitrariness

and possibly even into the grotesque. It is therefore easy to understand that an altarpiece with such violent positions and movements such as the painting for the San Luigi dei Francesi, the *Calling of St. Matthew* (1599-1600) (p. 44), caused anger in ecclesiastical circles and quickly had to disappear from the church. For the same reason, with the argument that the painting "of the Virgin is unworthy", the *Death of the Virgin* (1605-1606) (p. 46) — in which the dying Virgin, appearing like a bloated corpse, surrounded by figures in exaggerated mourning – was rejected by the Carmelites from the Roman church della Scala.

And yet, with his *Burial of Christ* (1602-1604), originally commissioned for the chapel of the Family Francesco Vittrice, Caravaggio created a complete master work in composition, depicting mourning and pain and proving that his skill was second to none.

Because of his very chaotic lifestyle, Caravaggio did not found a school but seemed to have a certain influence on Jusepe de Ribera (called la Spagnoletto), who had emigrated from Spain and had been settled in Naples since 1616, becoming the leading master of the Neapolitan School. He absorbed certain elements from Caravaggio, which he added to the knowledge he had obtained from his teachers. Spagnoletto loved gloomy, tragic, and passionate themes as much as Caravaggio, and for this reason he painted similarly dark subject matter.

Spagnoletto's preference for martyr scenes originated in Spain, as did the portrayal of holy women and men who went into spiritual ecstasies in experiencing heavenly revelations. Among these martyr scenes, his main work is certainly the

28. Carlo Saraceni,
St. Cecilia and the Angel, c. 1606.
Oil on canvas, 172 x 139 cm.
Palazzo Barberini, Galleria Nazionale d'Arte Antica, Rome.

29. Michelangelo Merisi da Caravaggio,
The Fortune-Teller, c. 1595-1598.
Oil on canvas, 99 x 131 cm.
Musée du Louvre, Paris.

30. Michelangelo Merisi da Caravaggio,
The Calling of St. Matthew,
1599-1600.
Oil on canvas, 322 x 340 cm.
San Luigi dei Francesi, Rome.

31. Michelangelo Merisi da Caravaggio,
The Martyrdom of St. Matthew,
1599-1600.
Oil on canvas, 323 x 343 cm.
San Luigi dei Francesi, Rome.

etching *Martyrdom of St. Bartholomew* (c. 1624) who is hoisted by two executioner's assistants onto a mast in order to be tortured and flayed. This type of picture was very popular in Spain because it fitted in so well with the religious spirit of the time. Despite this tendency to portray the ugly and terrible in almost reckless truth, this many-sided artist could also create idyllic scenes which were in sharp contrast to his mystic-lyrical religious pictures, and could depict the strengthening of spiritual might over simple feelings in naive impartiality. Something like this is shown in the pictures of Ribera's daughter in *St. Agnes* (1641) who is brought a robe by an angel, and in the multiple characterisations in *St. Sebastian* (1651), of the saint tied to a tree and collapsed and transfixed by an arrow. In the depiction of the carpenter Joseph with Jesus, Ribera shows himself to be a true artist, whose study of the human body and insight into the soul revealed a new beauty that later made a very strong impression on another of the great Spanish masters, Bartolomé Esteban Murillo.

Florence and Venice

Only a few painters have managed to find a place in art history from the operations of the other Italian art schools during the seventeenth century. In Florence, only

Christofano Allori stood out among the large number of followers and this only with one work, with *Judith with the Head of Holofernes* (c. 1613) (p. 48). Legend has it that he painted this picture while embittered by the betrayal of a disloyal lover, more or less with his heart's blood.

Italian painting achieved a late blooming in Venice where the locally-born Giovanni Battista Tiepolo attached himself to the offerings of the classical school and soon sought to compete with both Paolo Veronese and Tintoretto. In this he was successful in his wall, altar and ceiling pictures in whose creation and execution he developed an imagination and force that are unique even in this period of the most florid decorative painting. He decorated churches and palaces with frescoes of religious, allegorical and mythological content and thus created various masterworks of unique decoration. His main work in Venice is the frescoes in a hall of the Palazzo Labia, with pictures from the history of Anthony and Cleopatra. At least in scope, and maybe also in beauty, it is outdone by the wall and ceiling pictures in the Residence Palace in Würzburg where, in the decoration of the Imperial Hall and the stairwell, (1750-1753) with a pompous characterization of the four parts of the world, he produced the most brilliant decorative painting of the eighteenth century on German soil.

One of his contemporaries was Giovanni Antonio Canal, whose nickname "Canaletto" is taken from his views of the Venetian canals with their churches and palaces and who thus founded a particular genre of architectural painting. Canaletto was apprenticed to his father and first worked as a stage designer. After his journey to Rome (1719-1720) he changed to topographical pictures and painted many views of Venice. He spread this fast-growing new art over a large part of Europe as he was also active in Dresden, Munich, Vienna and Warsaw and painted "Perspectives" of these cities and their surroundings. These works were later continued by his nephew Bernardo Bellotto, also named Canaletto.

Two other noteworthy Venetian painters of this time are Francesco Guardi, who was a pupil of the older Canaletto and who exclusively painted views of Venice in fine colouration, and Pietro Longhi, who was a portrait painter and narrator of folk life. Longhi was one of the freshest artists of the times as an observer of his fellow countrymen, full of humour and perspicacity. His genre pictures such as *The happy Couple* (about 1740), *The Charlatan* (1757), *Lady at her Toilette* (about 1760) and various others are witness to an astounding independence.

32. Michelangelo Merisi da Caravaggio,
The Death of the Virgin,
1601-1605/06.
Oil on canvas, 369 x 245 cm.
Musée du Louvre, Paris.

33. Michelangelo Merisi da Caravaggio,
Madonna of the Rosary,
1606-1607.
Oil on canvas, 364 x 249 cm.
Kunsthistorisches Museum, Vienna.

34. Cristofano Allori,
Judith with the Head of Holofernes, c. 1613.
Oil on canvas, 120.4 x 100.3 cm.
Palazzo Pitti, Florence.

2. Baroque in France

After the Renaissance, the arts, in France, had led a relatively untroubled existence up to the death of Henry IV. They attempted to mirror the growing might of the Kingdom in a mostly festive increase in magnificence whose means consisted of following a similar path to the Italian art of the Baroque. This period of new development began under Louis XIII. The development then reached its apex in the long seventy-year reign of Louis XIV, whose autocratic manner also forced art and artists under its rule. Eventually even great spirits bowed to his will and set their whole force to work, in the execution of which the will of the ruler was mightier and more important than their own. Many great works were created in the Louis XIV style.

Architecture

In French Architecture of the seventeenth century, a movement with a strict classicism developed that would become the ruling style in the further development of the work on the Louvre by Claude Perrault, who was originally a doctor and who trained himself to be an architect by theoretical studies. His main works as architect are the famous eastern and southern outer sides of the Louvre known as the *Louvre Colonnade*. Besides his activities as a doctor, Perrault was also a philologist and art theoretician. He translated Vitruvius' *Ten Books on Architecture* and published a system of column arrangement that was the standard for many years.

However, an original French style of building was created by the most important architect of the seventeenth century, Jules Hardouin-Mansart, who, already at almost 30 years of age, was named as Court Architect by the King and who combined the most effective decorative forms of the Baroque style with the structural strength of classicism. His main field of work was the Palace of Versailles with the Chapel and the Royal Chambers as well as in the park of the Large Trianon and the Orangerie. His most important artistic work is without doubt the

35. Hyacinthe Rigaud,
Portrait of Louis XIV, 1701.
Oil on canvas, 277 x 194 cm.
Musée du Louvre, Paris.

36. Louis Le Vau,
Vaux-le-Vicomte Castle,
Façade, 1656-1661.
Vaux-le-Vicomte.

1708-completed Dôme des Invalides (p. 55), whose cupola is a masterly combination of monumental impact with French elegance.

The main exponent of this corresponding style to the Italian Baroque was the painter and architect Charles Le Brun. In contrast to his predecessor François Mansart, who moved to strict classical forms according to the example of Palladio – this is seen above all in his two main works the Maison-sur-Seine and the church Val de Grace in Paris . Le Brun sought to heighten the effects of this Baroque style by all the means permitted by a monarch with unlimited power. As an architect he was superb, above all in the 73-metre long *Galerie des Glaces* (p. 64) of the Palace of Versailles in which the monumental was as completely combined with the decorative as with no other work of the period.

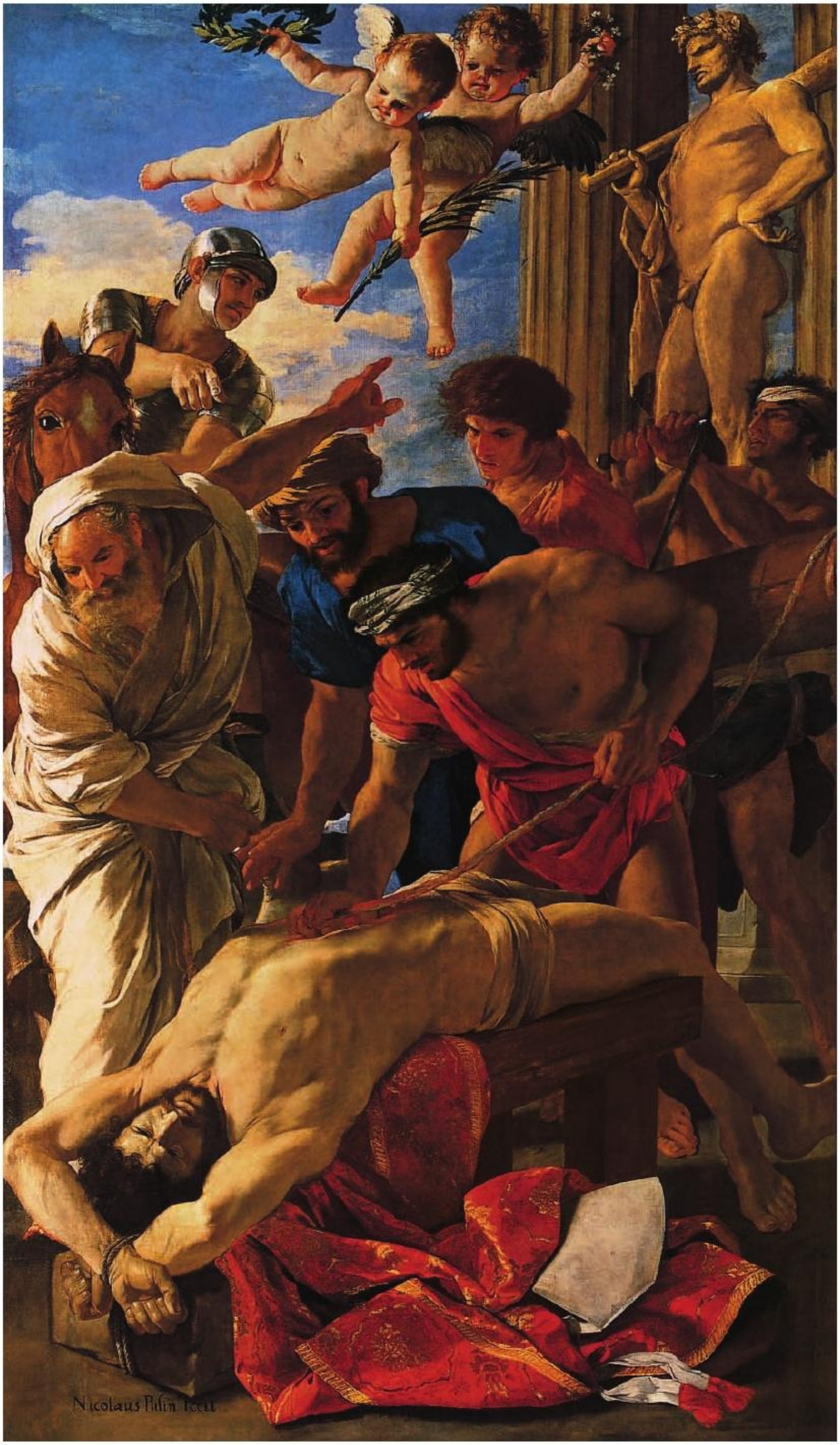
37. Charles Le Brun,
Ceiling of the Galerie des Glaces,
1678-1684.
Château de Versailles, Versailles.

38. Liberal Bruant and
Jules Hardouin-Mansart,
Les Invalides,
1677-1706. Paris.

Painting

Perhaps portraits are really the best that French painting of the seventeenth century has left behind. Simon Vouet, an important representative of the French Baroque, was, at the movement's inception, the classic example of this. Vouet was also a teacher of painting, and his most noteworthy student was undoubtedly Eustache Le Sueur.

With the reward of having achieved the best of the contemporary art, the French portraitists of the seventeenth and eighteenth centuries also have the merit of having given to the future the most important impressions for evaluating historically important personalities. Other well-known painters from the period of Louis XIV include Pierre


Nicolaus Pusin Fecit

Mignard, who painted the portrait of the niece of Cardinal Jules Mazarin, *Maria Mancini*; Nicolas de Largillière, who made a name for himself as a historical painter; and Hyacinthe Rigaud, who painted Louis XIV (1701) (p. 50) in his full majestic glory.

Of far-reaching importance are also the French landscape paintings of the seventeenth century, first under Italian influence which found its developing strength mostly from within and was completely adapted to an ideal form.

Nicolas Poussin initiated this path. He occupied himself mostly with painting faces which he handled, withdrawing from Baroque influence, wholly in the sense of the antique and its modification by Raphael. His many pictures with religious and mythological content have not survived his times and the colouristic impression of his pictures has suffered greatly due to his excessive use of shades of blue. But as a landscape painter he was one who could enhance the rhythm of Italian landscape forms through his overflowing emotion. A landscape such as the *Landscape with Saint Matthew and the Angel* (1642) from the Tiber valley belongs to the jewels of art history.

His brother-in-law Gaspard Dughet, born in Rome and also called Poussin, only painted landscapes in idealised form and combined them into a whole picture through the combination of beautiful individual tableaux. Although these pictures corresponded to the character of the Roman campagna and the mid-Italian mountain landscape, they were not to be found anywhere in these pictorial impressions.

This direction of landscape painting found a renewal only in the nineteenth century. After this, the aesthetic definition of value, the "heroic," "historical" or "stylized" landscape was formulated, where, besides the stylizing, the main emphasis was on the figures in the landscape. The painters of the seventeenth century had no intention of distorting nature. In their enthusiasm, they saw nature as even more beautiful than it was. The most inspired of these heralds of beauty was the painter and etcher Claude Lorrain, born as Claude Gellée, who earned his nickname from his Lothringen home but lived in Rome from 1627. Everything he painted mirrored the beauty of nature and the sunshine of southern Italy. The ruins of ancient Roman buildings often dominate his landscapes; he brought to the memorials of the past the small but peaceful people of his time in a pictorially rewarding contrast.

However, most important to him was the effect of the southern light on the change of the day and times of the year as well as the light and air perspectives through which he also imparted a new element to the landscape painting that accompanied the pictorial mood. All his landscapes—among which, besides the pictures of ruins, the harbour views such as *Morning in the Harbour* (second third of the seventeenth century) played a large role—are based on close studies of nature, as are his approximately five hundred known drawings. Later, towards the end of his life, he

39. Nicolas Poussin,
The Empire of Flora, 1631.
Oil on canvas, 131 x 181 cm.
Gemäldegalerie Alte Meister,
Dresden.

40. Nicolas Poussin,
The Martyrdom of St. Erasmus,
1628-1629.
Oil on canvas, 320 x 186 cm.
Pinacoteca, Vatican.

41. Claude Gellée
also known as **Claude,**
Seascape with crying Heliades,
c. 1640. Oil on canvas,
125.5 x 175.5 cm.
Wallraf-Richartz Museum,
Cologne.

42. Eustache Le Sueur,
Clio, Euterpe and Thalia, c. 1643.
Oil on wood, 130 x 130 cm.
Musée du Louvre, Paris.

43. Simon Vouet,
Wealth, 1627.
Oil on canvas, 107 x 142 cm.
Musée du Louvre, Paris.

44. François Girardon,
Apollo tended by Nymphs of Thetis, Apollo's Bath Grove,
1666-1672. Marble. Gardens,
Château de Versailles, Versailles.

45. Pierre Puget,
Milon of Croton, 1671-1682.
Marble, 270 x 140 x 80 cm.
Musée du Louvre, Paris.

compiled approximately two hundred other drawings after completed paintings in a book called *Liber Veritas* in order to give posterity the possibility of distinguishing his paintings from those of his successors.

A further Lothringer played a very important role in French art in the seventeenth century: Jacques Callot. With a unique artistic appearance unconnected to any school, he realistically depicted in drawings, copper engravings and etchings the lives of ordinary folk and soldiers for which his *The Hangman's Tree* (1630) from the series *The Miseries of War* is an excellent example. In addition, he gave his imagination free reign in grotesque fantasies and burlesque scenes from folk life in the so-called *Capricci* (1617). The German composer and writer E.T.A. Hoffmann named a particular genre of prose compositions *Phantasiestücke in Callots Manier* [Fantastic pieces in the manner of Callot]. Between 1609 and 1622, Callot spent most of his time in Florence, whose picturesque folk life gave him much inspiration. His main work from this time is the *Fair at Impruneta* (1620). Returning to France, he was appalled by the calamity that the Thirty Years' War had inflicted on his country; he depicted his impressions in unsparing truth in two cycles with the title *The Large and Small Miseries of War.*

In France, although classicism proved a fierce and immovable obstacle, Baroque art nevertheless found noteworthy representatives. The Le Nain brothers, Antoine, Louis and Mathieu, were particularly influenced by Caravaggio and his mastery of light, but they also drew from Flemish art. In this style, and to the delight of the Parisian bourgeoisie with whom they had met enthusiastic success, they produced sympathetic portraits of peasants and scenes depicting rural life.

Georges de La Tour was also strongly influenced by the chiaroscuro of Caravaggio, as demonstrated in his *Magdalene of the Night Light* (c. 1640-1645), and he became, in France, the worthy heir of the Italian master. Although famous during his lifetime, the artist was essentially forgotten over the course of the centuries following his death, and his work was not rediscovered until the early 1930s.

46. **Antoine Coysevox** and **Jean-Baptiste Tuby**, *Cenotaph of Cardinal Mazarin,* 1689-1693. Marble and bronze. Chapelle de l'Institut de France, Paris.

Sculpture

While the majority of French architects and builders rejected Bernini's Baroque style, the sculptors adopted it quite willingly. Its most talented exponent in France was the painter, builder and sculptor Pierre Puget from Marseille, who was also active for a time in Italy where he created a sculpture in the church *St. Maria da Carignano*: *Saint Sebastian* writhing in the cramps of pain in his fight to the death. He surpassed his role model Bernini in the strength of pathos and movement as is shown in his much admired and important works – the seated figure of *Hercules* (1680), *Perseus and Andromeda* (1684) as well as the athlete *Milon de Crotone* (1671-1682) (p. 63) who, when tearing apart a branch, caught his hands and was torn apart by a lion.

French sculpture of the seventeenth and eighteenth century was generally of a decorative nature, which was nourished on the one hand by the large demands for sculptures for decoration of magnificent buildings, parks and gardens (especially with mythological single figures and fountain groups), and on the other hand by the thirst for glory of a period which expressed itself primarily in very large monuments.

At the head of the artists responsible for these were Antoine Coysevox and François Girardon with their monuments in academic style for the Cardinals and statesmen Mazarin (p. 64) and Richelieu (p. 65). But these two sculptors were surpassed by Jean-Baptiste Pigalle in pomp and exaggeration of nature, to the point of ugliness. His monument for Marshal Maurice de Saxe with its allegorical figures mourning the fate of this early fallen hero with theatrical pathos, is typical of a vast number of monuments with which artists and artisans of the seventeenth up to the nineteenth centuries filled churches and graveyards.

47. **François Girardon**, *Tomb of Armand-Jean du Plessis, Cardinal de Richelieu,* 1675-1694. Marble. Chapelle de la Sorbonne, Paris.

3. Baroque in the Netherlands

Even the separation of the northern from the southern parts of the Netherlands by the religious wars did nothing to change the way that art was practised there from the start of the fifteenth century. On the contrary, painting had such an upsurge from the beginning of the seventeenth century that the building and sculptural arts remained much further behind than in earlier times. And this despite the fact that a man such as Rubens interested himself intensely in the architecture of his home town and sought to renew it according to the examples seen in Italy. During his stay in Genoa he had gathered a large number of drawings of the villas and palaces there which he later published as copper engravings. His influence is seen in the Antwerp and Leuven Jesuit Churches, as the latter was built by Rubens' pupil, the architect and sculptor Lucas Faydherbe.

The sculptural arts did not escape from the decorations of the Italian Baroque style during the whole of the period. The only notable sculptor of the period was Artus Quellinus the Elder, who converted Rubens' majestic form language into sculpture. He worked mostly in Amsterdam, where in the years 1650 to 1664 he decorated the then City Hall (today the Royal Palace) inside and outside with sculptures in which the figure-rich compositions of both tympanums and the female caryatids in the great hall are certainly the most outstanding. This city hall is also the main work of the northern Netherlands architecture of the seventeenth century.

Many advantageous circumstances had to occur in order that Netherlands painting could develop into a unique and elemental force in the history of art and on a scale that was in no proportion to the size of the country and its small population. The physical endurance and moral courage of this nation is shown in its long battle for its beliefs and its freedom from the Spaniards. When finally a truce was arranged and freedom was achieved, the victors were in possession of an impoverished and half-destroyed land. With the joy of an ensured possession, the labour of the burghers who returned to their crafts after the war was quickly awakened. Their welfare grew visibly and this again awakened an interest in the arts, especially painting.

48. Johannes Vermeer,
Allegory of Faith, c. 1670.
Oil on canvas, 114.3 x 88.9 cm.
The Metropolitan Museum of Art, New York.

The climatic conditions first led to a new perception of nature thanks to the development of landscape ambience painting as one of the most beautiful achievements of seventeenth century painting. This awakened pictorial sense brought about by the observation of nature was also alive in figure painting, and it is not at all clear whether this or the landscape painting was first in this discovery and application and thus the foundation of colourism. However, one thing is fairly certain: landscape painters were less revered by their contemporaries than the figure painters and among these, again, the portraitists were more admired than the delineators of the life of the people.

The fight against the Spaniards had engendered a large amount of self-confidence, and this, together with a certain vanity, led the portrait paintings to their highest flowering. Not only were there portraits of individuals and their families, but also group portraits of numerous corporations, especially, of course, the shooting guilds in their convivial gatherings. These "Guild Pieces" engaged many painters and motivated them to create works in which the best Dutch painters measured their strengths against each other. Right at the top were Frans Hals and Rembrandt Harmenszoon van Rijn; these two men were the poles about which painting in the Netherlands of the seventeenth century rotated. Only landscape painting went in a direction which was not influenced by one of the leading Masters.

Architecture

Architecture developed in the Netherlands somewhat less independently than in Germany. That the south-western part, the Belgium of today, was almost completely under French influence and the north-eastern part, the Netherlands of today, followed German examples, can be explained as well by their geographic position as the origin and history of the population. On a still greater scale and with still more energy than the German cities, the trading towns of Brabant and Flanders were determined to display their wealth in grand market halls and municipal buildings. It was never permitted to omit the landmark of municipal power, the belfry (beffroi), a square, usually marked by a slim, airy tower with a point. The municipal buildings of Bruges, Brussels and Leuven and the hall of the cloth merchants, the *Lakenhal* (Cloth Hall) in Ypres are memorials of proud citizenship; through their brilliant pictorial effects and the unmistakable richness of their decor, they are evidence of the love of magnificence and the strongly developed artistic sense of their builders.

All these buildings are erected in quarry stone, whereas in the Netherlands where a more pragmatic sense kept the artistic interests in check, brickwork was mostly used. Despite the desired simplicity of their outside appearance, the Dutch churches,

49. Peter Huyssens and **Franciscus Aguilonius**, *St. Carolus Borromeus Church*, 1615-1621. Antwerp.

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whose overall character often corresponds to the German late Gothic, had a strong monumental effect due to their roominess. They are only impaired by the complete baldness of the mighty halls, often the work of the fanatical iconoclasts of the sixteenth century who brought about the end of further church building in Holland.

One of the greatest Netherlands master builders of the seventeenth century was the city architect Lieven de Key. His works in Haarlem include, above all, the façade of the City Hall (1597) and the municipal weighing station De Waag (1598), and the façade of the City Hall in Leyden. De Key was a pupil of Hendrick de Keyser, who was also active as a painter and sculptor. He had gathered experience in London with the famous Inigo Jones. A whole series of buildings in Amsterdam carry De Key's signature. Among the church buildings is the Zuiderkerk (1603), in which he is also buried, the Westerkerk (1620) and the Norderkerk.

50. Frans Hals,
The Laughing Cavalier, 1624.
Oil on canvas, 83 x 67.3 cm.
The Wallace Collection, London.

51. Frans Hals,
Double Portrait of Isaac Massa and Beatrix van der Laen, 1622.
Oil on canvas, 140 x 166.5 cm.
Rijksmuseum, Amsterdam.

Painting

Frans Hals and his Time

The movement, which brought about a national Dutch movement, started in Haarlem which had been granted customs rights in 1429 and to which shipyards

with the building of ships and various breweries had brought a certain degree of affluence. But it was also the town which in 1573 was most heavily besieged by the Spaniards and which eventually fell into their hands; therefore, it was a city in which the hate of everything foreign was the greatest. The Spaniards only departed in 1577 so that Haarlem, by means of the earlier industries and also due to an additional textile industry, only slowly regained its old affluence.

The first exponent of the national style was Frans Hals. He was a pupil of the painter and author Karel van Mander who is better known for his biographies of Dutch painters, the *Schilderboek*, than for his historical pictures in the style of Italian Mannerism. Frans Hals soon freed himself from his teacher; he wanted nothing to do with the phlegmatic blood of an academic who only copied his role models.

Hals quickly achieved a free humorous concept which in its overmastering gruffness was something fully new and surprising. This humour was evident not only in the discovery of a comic situation or the characteristics of an individual but also in his pictorial expression. Hals was the first to be able to bring humorous effects into his colourings. His temperamental art was the mirror of his being. His favourite haunt was apparently the bar, and his numerous pupils followed him all too willingly into the rough, raw and smoky atmosphere in which he felt so at home that he is said to have painted some of his pictures there. In any case, this is where he found his models.

Apparently, his most talented pupil, Adriaen Brouwer, was also his most avid drinking companion. The freedom of his life that led often enough to angry confrontations and interventions with the authorities and to court appearances was viewed by his fellow burghers with a certain indulgence, as they felt they owed something to this unusual spirit. When his lifestyle reduced him to penury, the magistrate provided the means for a scanty life.

52. Frans Hals,
Buffoon with a Lute,
c. 1624-1626.
Oil on canvas, 70 x 62 cm.
Musée du Louvre, Paris.

Despite some predecessors, Frans Hals was actually the first to elevate the group pictures of glory-thirsting guilds and association members to artistic importance; he brought flowering life and natural beauty to the human figures of the pictures of the officers of the guilds and their presidents, the "Regents". These shooting guilds, who occupied themselves in times of peace with shooting contests followed by sumptuous meals, were the incubators of the weapons craft from which, if needed, brave defenders could arise. From his five shooting guild pieces, one is able to not only follow the individual steps of his artistic development but also the change of the ambience which moved these people in response to the general political situation.

53. Frans Hals,
Banquet of the Officers of the Civic Guard of St. Adrian (the Cluveniers), 1627.
Oil on canvas, 183 x 266.5 cm.
Frans Hals Museum, Haarlem.

In the oldest of the shooting guild pieces, the *Banquet of the Officers of the Guild of St. George* (1616), the brown tone is still dominant until around 1625 but the

figures are already full of life and characterized with great accuracy. The manner of the participants is serious and grave, the destruction caused by a war just overcome with difficulty is still noticeable. A complete contrast fills the picture *Banquet of the Officers of the St. Hadrian Guild* (1627) (pp. 74-75), an unworried, unbound happiness that is especially evident in the *Banquet of the Officers of the St. Hadrian Guild* (1633). The arrangement of the group is freer and less forced; the impression of immediate life is stronger than in the picture of 1616.

These more expansive lifestyles also correspond to the richer effect of the colours, which are then raised in the large guild pictures of 1633 and 1639 to flowering magnificence. Again it is the officers and under-officers of the two guilds, but this time not at a banquet but in even rows in the garden of the guild houses, on parade. The times had become serious again as the chaos of the Thirty Years' War now also engulfed the Netherlands. The seriousness of wartime is mirrored in the wonderful character heads of the officers. Among the Regent pieces are the group portraits of *The Regents of St. Elizabeth Hospital of Haarlem* (1641), *The Regents of the Old Men's Almshouse* (1664), and *The Women Regents of the Haarlem Almshouse* (1664). In the two last pictures his gloomier spirit already pervades the picture and this characterizes his last creative period, after the warm gold tone of his heyday yielded to a cool, very fine silver tone.

Besides these comprehensive group pictures, Frans Hals also painted a great number of individual portraits, family pictures as well as groups of individual figures from the population that are spread over the individual creative periods. In these works, the changes of his colouring can be more clearly recognized than in the large guild and Regent pictures.

The older he became, the freer and more elegant his technique became, until finally he stopped applying brush strokes to the canvas, but rather with the greatest care applied brush touches. Characteristic portraits from his best creative period are the 1625 paintings, looking like a quickly thrown down improvisation of *Portrait of Willem van Heythuyzen*, a man honoured by the founding of welfare institutions, and the *Portrait of a Young Woman* (c. 1625). Included also are the *Portrait of a Priest* (1627) and the *Self Portrait* with his clever second wife who permitted the escapades of her husband but also knew how to restrain him, as well as the *Family Portrait with Ten Persons* (1645).

Frans Hals was able to completely immerse himself in his mood when he painted the prostitutes and drinking companions that he met in the bars. This painter, who himself liked to laugh, depicted like nobody else laughter in all its stages with great variety and truthfulness, from the slight naive often canny smile at a boisterous joke to the garish grimace. Clowns, singers, actors, revellers, hoodlums, musicians,

54. Frans Hals,
Gypsy Girl, c. 1628-1630.
Oil on panel, 58 x 52 cm.
Musée du Louvre, Paris.

buffoons, young loose women or old fishwives were the company he liked best and he bent his whole art to painting this band not in half-figures but in natural sizes, individually or grouped together. Included among many other pictures are the *Flute Player* (c. 1625) the *Rommelpot Player* (mid seventeenth century), the *Peeckelhaering* (1627) and the masterpiece and worthy ending of this series, the portrait *Hille Bobbe* (1629-1630), a woman of irrepressible humour but frightening ugliness.

Frans Hals' Pupils

Among his many pupils there was also his younger brother Dirk, who like many others depicted the lives of the peasants, that of the "better" people. Above all, he portrayed the goings-on of soldiers and officers, who for a long time after the end of the wars of liberation played a very inglorious role in society.

Dirk Hals painted – always on a small scale, very carefully in the details and the colouristic handling – merry companies at their meals, dancing, listening to music or playing cards. A few examples of his work are the paintings *Amusing Party in the Open Air* (1621) and *In merry Company* (1640). Also, some of his sons achieved noteworthy success with these social pieces.

Pieter Codde, who worked in Amsterdam, surpassed many others in his ingenuity and dexterity in brushwork and in the liveliness of characterization. His dance-mad music companies or guardroom scenes in the *Preparation for a Carnival* are the high points of the genre painting.

However, all these social paintings were missing the humour that was such a rich part of the two masterly painters, the Haarlem born Adriaen van Ostade (baptized as Adriaen Hendricx) and Jan Steen. Ostade was a pupil of Frans Hals. At the same time Adriaen Brouwer was also a pupil and assistant to Frans Hals and thus it is no surprise that the genius of the younger man inspired the pupils far more than the good teaching of the older man who occasionally allowed his pupils to take part in his loose life.

Until around 1635, Adriaen van Ostade, the great Dutch peasant painter, painted only inn scenes in the brown overall tones of Brouwer. Then he began to use more light and colour effects, presumably under the influence of Rembrandt, and a warmer, more golden tone became his trademark. Later he found his joy in the free nature and was happy to flee from the darkness of the bar into the fresh air. His peasants now sat in the front of the inns and allowed themselves to be coaxed into dancing by travelling musicians as in the *Musical Party*. Everything he painted was reproduced by etchings where again Rembrandt was his model. He depicted peasant life so completely that none of his successors found much to add.

55. Hendrick Ter Brugghen,
Flute Player, 1621.
Oil on canvas, 71.3 x 55.8 cm.
Staatliche Museum,
Gemäldegalerie Alte Meister,
Kassel.

56. Frans Hals
(finished by **Pieter Codde**),
Company of Captain Reinier Reael, also known as the *Meagre Company,* 1633-1637.
Oil on canvas, 209 x 429 cm.
Rijksmuseum, Amsterdam.

This also inspired his brother Isaac van Ostade, who soon created his own category in which he depicted the colourful goings-on of the beggars, the wagoners and the travellers in front of the picturesque inns and post stations on the large military roads. He had a good eye for the landscape and also a knack for showing the typical winter joy of the Dutch at skating on the frozen streams and canals. He apparently also associated with the approximately same-aged Philips Wouwerman, who created, above all, very lively landscapes with hunting groups and rider scenes.

A further famous painter of the times is Jan Steen, who took Frans and Dirk Hals as his models. Steen liked to laugh; presenting laughter in its numerous forms was one of his main tasks. He took his motifs wherever he found them, and for this he sought out the most disreputable localities, whose events he painted quite unconcernedly, sometimes even crudely or objectionably. In his observation of the lives of the so-called "better" people, he developed into a imaginative satirist who has been compared, not unjustly, with his great contemporary, the actor, theatre director and, finally, dramatist Jean-Baptiste Poquelin, who called himself Molière. His artistically accomplished works are characterizations from the lives of the middle classes such as the *Menagerie* of the chicken coop of a noble estate, or the *Wedding Contract*. On the same level of artistic accomplishment is the famous inn picture known as the *Parrot Cage* (third quarter of seventeenth century).

The third of the great Dutch genre painters, Gerard Terborch the Younger, also belonged to the circle of Frans Hals. Although he was a pupil of the London-born landscape painter Pieter Molyn, he found his inspiration more with Frans Hals and the social painters of his school. Terborch the Younger was also attracted to depictions of guardrooms with soldiers and officers, but still more to the unfettered life of the officers who dallied with their girls or maids and were only disturbed from their revelry when a messenger brought a more or less important message. One such scene is illustrated in one of the most famous of these genre pictures of Terborch. It was mistakenly assumed by the poet Johann Wolfgang von Goethe to be a copper engraving of a *Fatherly Rebuke* (1655), but is rather the infatuated conversation of an elderly suitor with a young beauty. Terborch painted many such pictures which excited the imagination of the viewer with their ambiguity.

Also, as a portraitist, Terborch was always the "king of the cabinet piece". After a short stay in Amsterdam he went to Münster, where he was an adviser to the delegates of the warring parties. Here, where there were hundreds of statesmen, spiritual and worldly dignitaries, diplomatic agents, law experts, and other great figures of the time, he found ample opportunities to demonstrate his expertise as a portraitist. Portraits of single persons or large groups, such as the *Peace Treaty of*

57. Jan Steen,
Beware of Luxury, 1663.
Oil on canvas, 105 x 145 cm.
Kunsthistorisches Museum,
Vienna.

Münster (1648), are magnificent examples of his talent. Terborch was the Grand Master of Dutch painting, which began to show signs of decline soon after his death on the 8th of December 1681.

Rembrandt and his Time

Rembrandt Harmenszoon van Rijn was initially directed by his father to seek a scholarly career, but was able to assert himself and was finally allowed to follow his aptitude for painting. He was barely able to follow this ambition in Leyden, a city in which trade, business and scholarship were of higher value than art. Rembrandt served his apprenticeship with the Italian-inclined Jacob van Swanenburgh, who in turn had studied under Adam Elsheimer in Rome. Adam Elsheimer tended above all towards Caravaggio and painted mostly biblical and mythological subjects in small formats. But Rembrandt had little feel for this direction.

Rembrandt only returned to Leyden in 1623 and trained himself; totally released from the ideal of the academician, he selected Nature as his teacher and then relied on his own observations. Besides quill and pencil, his first method of expression was quickly and surely the etching needle. The first spark of his genius was not in his paintings but his etchings. While his earliest known paintings *St. Paul in Prison* (1627) and *The Moneychanger* (1327) (pp. 85, 86-87) are clearly his first forays into the medium, his etchings of the period show that in this art he had reached absolute mastery some years earlier. One such masterwork of etching in which the strongest effects were achieved with the simplest means is *Rembrandt's Mother* (1628).

Etchings played a large part in the artistic career of Rembrandt. For him they were not a reproductive but a self-creative art form. What he could not or did not wish to express quickly enough with the brush, he trusted to his etching needle. For this reason, his art can only be appreciated in its full scope when, in addition to the 300 to 350 paintings he left behind, one adds the almost 1000 drawings and also the approximately 300 etchings in which he expressed his thoughts.

After overcoming his first difficulties, Rembrandt's painting capabilities developed themselves quickly. The year 1631 brought forth the magnificent *Holy Family*, a painting of great accomplishment. It shows his complete independence and his fundamental realistic concept of nature but also his quest to explain and idealize nature through the magic of life and colour. In this combination of simple nature with a high idealism of colouristic expression lies the essence of the artistic importance of Rembrandt. At the end of 1631, he decided to leave Leyden and to seek a wider field of activity in Amsterdam. His painting now began an approximately twelve-year period of free artistic creation that resulted in a long series of masterworks.

58. Rembrandt van Rijn,
Self-Portrait, aged 23, 1629.
Oil on wood, 89.7 x 73.5 cm.
Isabella Stewart Gardner Museum, Boston.

59. Rembrandt van Rijn,

Parable of the Rich Man, 1627.

Oil on wood, 31.9 x 42.5 cm.

Gemäldegalerie, Staatliche

Museen zu Berlin, Berlin.

At the start, Rembrandt had a difficult time in Amsterdam because his style did not coincide with that which was popular. The best of the Amsterdam portraitists was Thomas de Keyser, who in his works achieved the impression of full, powerful living truth. This style had its effect on Rembrandt for several years. One of Keyser's main works, painted to honour the arrival of Maria de' Medici in 1638, was the *Meeting of the Amsterdam Burgomasters*; this work is on the same level as some similar works by Rembrandt.

Rembrandt continuously sought to outdo De Keyser. In this Rembrandt succeeded, when he was commissioned by the Amsterdam surgeons' guild to paint its officers at an anatomy lecture by Dr. Tulp in front of a corpse. This picture, *The Anatomy Lesson of Dr. Nicolaes Tulp* (1632) (pp. 90-91), Rembrandt's first big work in Amsterdam, is reputed to have acted as an artistic revelation, because no artist had ever dared to disobey all academic rules and to trust the success of his work solely to the play of light. Rembrandt, under preservation of his artistic principles, also agreed to the requirements of his client for absolute portrait truthfulness. How, despite this requirement, he was still able to adhere to the freedom of artistic movement, is illustrated by the very lively almost snapshot-like likeness of the so-called *Shipbuilder Jan Rijkens and his Wife Griet Jans* (1633). This applies also to the

60. Rembrandt van Rijn,
Rembrandt's Mother as Biblical Prophetess Hannah, 1631.
Oil on wood, 60 x 48 cm.
Rijksmuseum, Amsterdam.

61. Rembrandt van Rijn,
Philosopher Meditating, 1632.
Oil on wood, 28 x 34 cm.
Musée du Louvre, Paris.

picture painted eight years later, *The Mennonite Minister Cornelis Claesz Anslo in Conversation with his Wife, Aaltje.*

In 1633 Rembrandt married the well-off Saskia van Uylenburgh, the daughter of a Burgomaster. In doing so he won not only domestic bliss but also the foundation of a secure lifestyle. His wife allowed him the free expression of his artistic wishes but also the satisfaction of a certain opulence and collector's ardour. The joy of colourful appearance permeated his whole aesthetic to such an extent that he acquired a whole wardrobe of all types of fantastic, mostly oriental, costumes with which he clothed himself, his wife and, finally, also his models.

The happiness of a man who has found an adequate wife is evident in his *Self Portrait with Saskia* (1635-1636) in which he, his wife on his arm, lifts a glass to toast the viewer. There are various views of Saskia, such as *Portrait of Saskia van Uylenburgh as a Young Girl* (1633), *Saskia wearing a Veil* (1633) or *Saskia as Flora* (1634) (p. 100). The similarity is not always easy to recognize because in this happy time the painter chose the most magnificent clothing and emphasized the magic of the moment rather than the mundanity of daily life. Just as he clothed his wife with lavish costumes, so he also wore warlike garments with breastplates or with iron-ringed collars, carrying a sword and baldric. With this he did not wish with portray himself as a warrior or a knight; it was just that the cold sheen of the metal simply fitted with the warm gold tone of his pictures.

Rembrandt was also able to indulge his penchant for religious and mythological pictures. His efforts were dedicated to achieving his colouristic ideals, whose main features he had defined with the aforementioned double portrait. From then on he became ever more fiery, more glowing in his lighting, so that the warmth, the gold tone of inner glow melted all the other colours into harmony in which even the most contrary elements came together.

The fact that the Old Testament in its choice of material had a greater appeal than the New Testament may be attributed to the ample study material found in the Jewish Quarter of Amsterdam, for here Rembrandt found everything that he needed for inspiration. He was especially attracted to the story of Samson, which was the inspiration for some of the most beautiful images of this type; works like *Samson threatens his Father-in-Law* (1635), *Samson putting forth his Riddles at the Wedding Feast* (1638), or *Sacrifice of Manoah* (1641). The most gripping in the field of religious paintings, however, was a series of five small paintings done between 1633 and 1639, depicting the sufferings of Christ. *Erection of the Cross* (1633), the *Descent from the Cross* (c. 1633), the *Entombment of Christ* (c. 1639), the *Resurrection* (1639) and the *Ascension of Christ* (1636).

62. Rembrandt van Rijn,
The Anatomy Lesson of Dr. Tulp,
1632. Oil on canvas,
169.5 x 216.5 cm.
Mauritshuis, The Hague.

63. Rembrandt van Rijn,
The Wedding of Samson, 1638.
Oil on canvas, 126 x 175 cm.
Gemäldegalerie Alte Meister,
Dresden.

In the etchings of the same time he handled similar subjects as in his paintings. An important work of this period, the large *Decent from the Cross* (1633) agrees accurately in the main figures and lighting effects with the painting. Warmer in its feelings and execution is an etching of a year later of *Christ and the Samaritan Woman at Jacob's Well* (1634).

At the end of this period appears Rembrandt's greatest work, which marks the zenith of Dutch painting. This piece is, of course, *Shooting Guild*, which has become famous as *The Night Watch* (1642) (pp. 96-97) which pictures the departure of the commander Frans Banning Cocq and his company to a practice or a shooting competition. The picture was commissioned for the Kloveniers (civic militia guards) guild for their banqueting hall – in which it remained until 1715 before being hung in the Amsterdam City Hall – and each of the sixteen owners of this picture paid one hundred Guilders in the expectation to have his portrait in it. However, Rembrandt worried little about the payment. The commission was a welcome opportunity for him to present his style in full scale (the picture is a 363 x 437 centimetres) and to demonstrate in dark shadow his golden light-darkness painting from its best angle.

In this painting, Rembrandt's guards step out of the deep darkness into the sunlight of the street, which illuminates the forward marchers of the troop while the majority remain caught in the transition between light and darkness. Two children have run into the rows of the guard: a youth who has placed a helmet on his head and a small girl in a bright dress with a white rooster, which is possibly the focus of the piece. However, this disorderly composition, which was only selected for the colouristic effect, was contrary to the wishes of the commissioners who demanded, above all, more ceremony for the staging of their honourable and worthy personalities as well as more pose and above all, more dignity. This picture was considered a failure for Rembrandt and for a long time nobody thought of commissioning a guild or Regent picture from him again.

In Amsterdam, besides Thomas de Keyser, there was a painter named Bartholomeus van der Helst. He painted such guild and Regent pictures completely to the satisfaction of the patrons and could also offer an artistic concept, a very lively arrangement and a rich, glowing colour in even light. By 1639 Van der Helst had already painted a guild piece that served as a model for his artist colleagues. They could imagine nothing better, and after the failure of Rembrandt it was natural that Van der Helst received most of the commissions of this sort.

But a second event hit Rembrandt harder than the failure of his guild picture: his wife died in June 1642 after bearing him a son the year before. With this tragedy his life lost its anchor. In 1650, his financial position went into a decline and, although

64. Rembrandt van Rijn,
Portrait of Saskia, c. 1635.
Oil on wood, 99.5 x 78.8 cm.
Staatliche Museum,
Gemäldegalerie Alte Meister,
Kassel.

65. Rembrandt van Rijn,
The Company of Frans Banning Cocq and Willem van Ruytenburch, also known as the *Night Watch*, 1642.
Oil on canvas, 363 x 437 cm.
Rijksmuseum, Amsterdam.

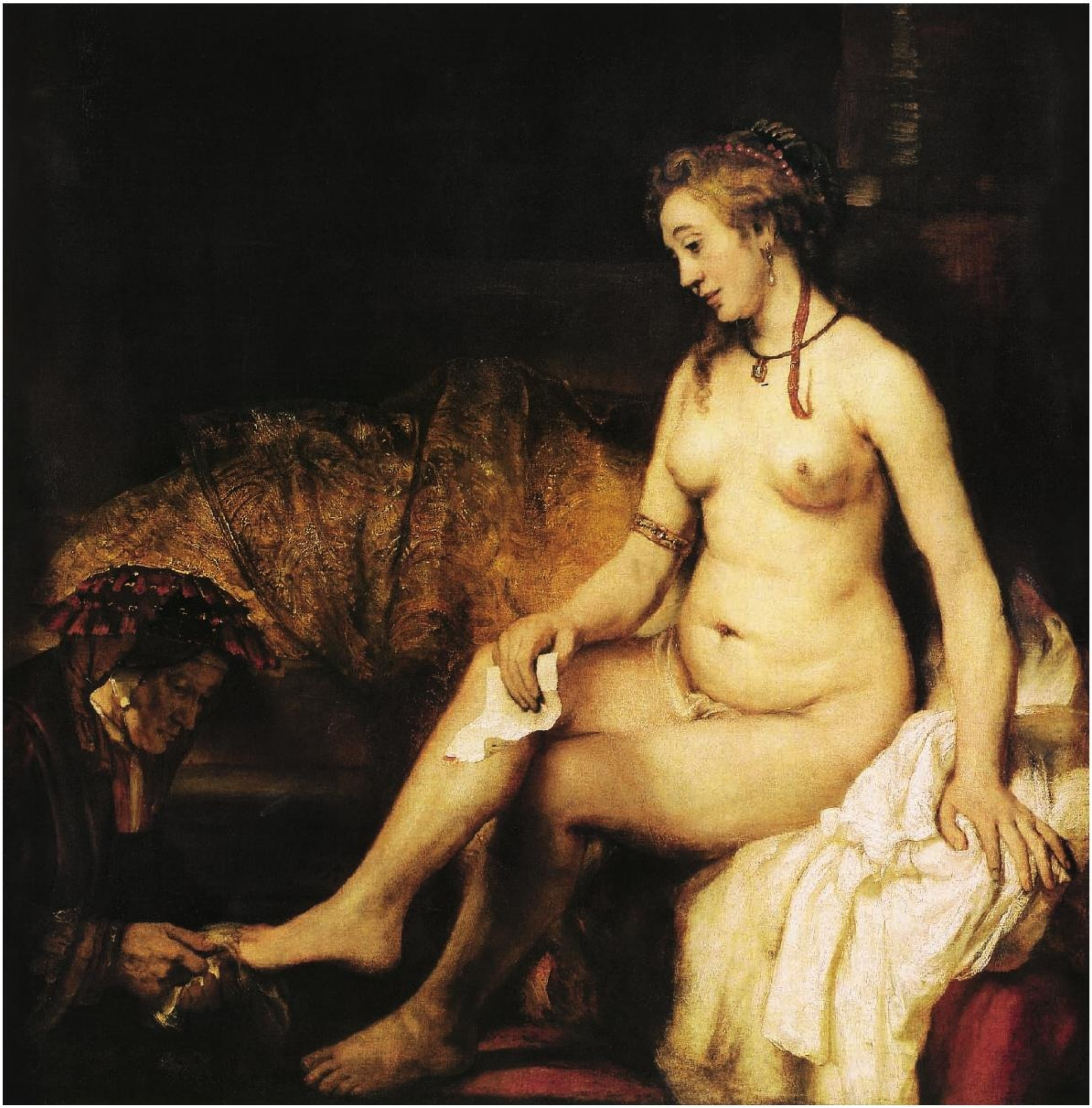
he took on more portrait commissions, the ruin could not be overcome; in 1655 he declared bankruptcy and had to agree in the following year to the auctioning of his house and its valuables. He did not end up in complete poverty; he was given protection from his creditors and was still able to enjoy relatively quiet twilight years, thanks mainly to his maid Hendrickje Stoffels who led his household from around 1649 with care and prudence.

Rembrandt's mastery can be plainly seen in some of his self-portraits, and in a series of "Rabbi" portraits, old men either alone or in groups. These pictures, which include *Christ and the Adulteress* (1644), two *Holy Families* (1640 and 1645), *Susanna and the Elders* (1647), one of the two *Adoration of the Shepherds* (1646), *The Supper at Emmaus* (1648) and others are still witness to the full richness of Rembrandt's art.

When he did not pursue his passion for art collection, he tried to solve artistic problems which he believed were most successfully achieved with the etching needle. The greatest problem that he attempted to solve was in the representation of light by the simple contrast of black and white. This becomes clear in two engravings: the sheet of *Christ healing the Sick* (1650), the most famous of the "Hundred guilder Sheets",

66. Rembrandt van Rijn,
The Pilgrims at Emmaus, 1648.
Oil on wood, 68 x 65 cm.
Musée du Louvre, Paris.

67. Rembrandt van Rijn,
Holy Family, 1640.
Oil on wood, 41 x 34 cm.
Musée du Louvre, Paris.



whose name derives from the fact that Rembrandt had set a price of one hundred guilders for a reprint, and also the sheet in *Dr. Faust* (1652-1653).

Beginning in 1656, Rembrandt was often overcome by a dull moodiness which frequently influenced his artwork. Rembrandt's artistic spirit was stronger than his physical strength. It was only in 1660 that he was able to mobilize his abilities for great tasks. How much he suffered under the limitations of his present conditions was not hidden in his self-portraits of this time. His eyes became muddier, his face more bloated and the happy exuberance of the young Rembrandt disappeared behind an unspeakably sorrowful, melancholy face. These portraits speak of the tragedy of human life. Despite all this, his ambition to take on the best of his time was so great that in the last years of his life a large gamble paid off. This is the Regent piece *The Steel Masters* (1662); it is the officers of the Amsterdam Cloth Hall gathered around a table. Rembrandt had learned to acquiesce to the desires and wishes of his clients and within their requirements of the portrait-trueness he showed his knowledge of colour with full enthusiasm. Despite the light-darkness and despite the predominance of neutral colours (brown, black, white with little red), he achieved a glow that cannot be surpassed within this colour scale.

After the last tragic blow, the death of his son Titus in 1668, Rembrandt was sapped of his physical strength. He was buried on the 8th of October 1669.

Rembrandt's Pupils

Despite the changes in Rembrandt's lifestyle, he gathered a large number of pupils about him. Among the inner circle of his pupils was Govaert Flinck, who painted mostly guild and Regent pieces and only occasionally competed with Rembrandt in the genre of biblical pictures, with works such as *The Dismissal of Hagar* (1640-1642).

Among other pupils were Ferdinand Bol from Dordrecht, who was particularly similar to Rembrandt as a portraitist, and Gerbrand van den Eeckhout from Amsterdam who closely followed Rembrandt's biblical depictions in small formats and created such works as *The Presentation in the Temple* (1671).

In addition, two of Rembrandt's contemporaries must be included among his pupils: the painter, graphic artist and etcher Jan Lievensz, son of a mercer (manufacturer of braids and tresses), and Salomon Koninck, the son of a goldsmith. Lievensz's main work in the field of religious painting, *The Sacrifice of Isaac*, can even be compared with similar masterworks of Rembrandt in which a full ray of light is concentrated on a naked body.

One of Rembrandt's best pupils is doubtless the genre portraitist Nicolaes Maes, who came to Rembrandt at about 16 years of age, and learned his style of painting with a glowing light-dark tone. Maes painted colourful, attractive rooms with women, girls

68. Rembrandt van Rijn,
Saskia as Flora, 1634.
Oil on canvas, 125 x 101 cm.
The State Hermitage Museum, St. Petersburg.

69. Rembrandt van Rijn,
Bathsheba bathing with King David's Letter, 1654.
Oil on canvas, 142 x 142 cm.
Musée du Louvre, Paris.

70. Rembrandt van Rijn,
Self-Portrait, 1665 (?).
Oil on canvas, 114.3 x 94 cm.
Kenwood House, London.

and children in domestic surroundings. Among his main works are the *Seated Woman scraping a Carrot* (1655) and the *Girl at a Window* (late seventeenth century).

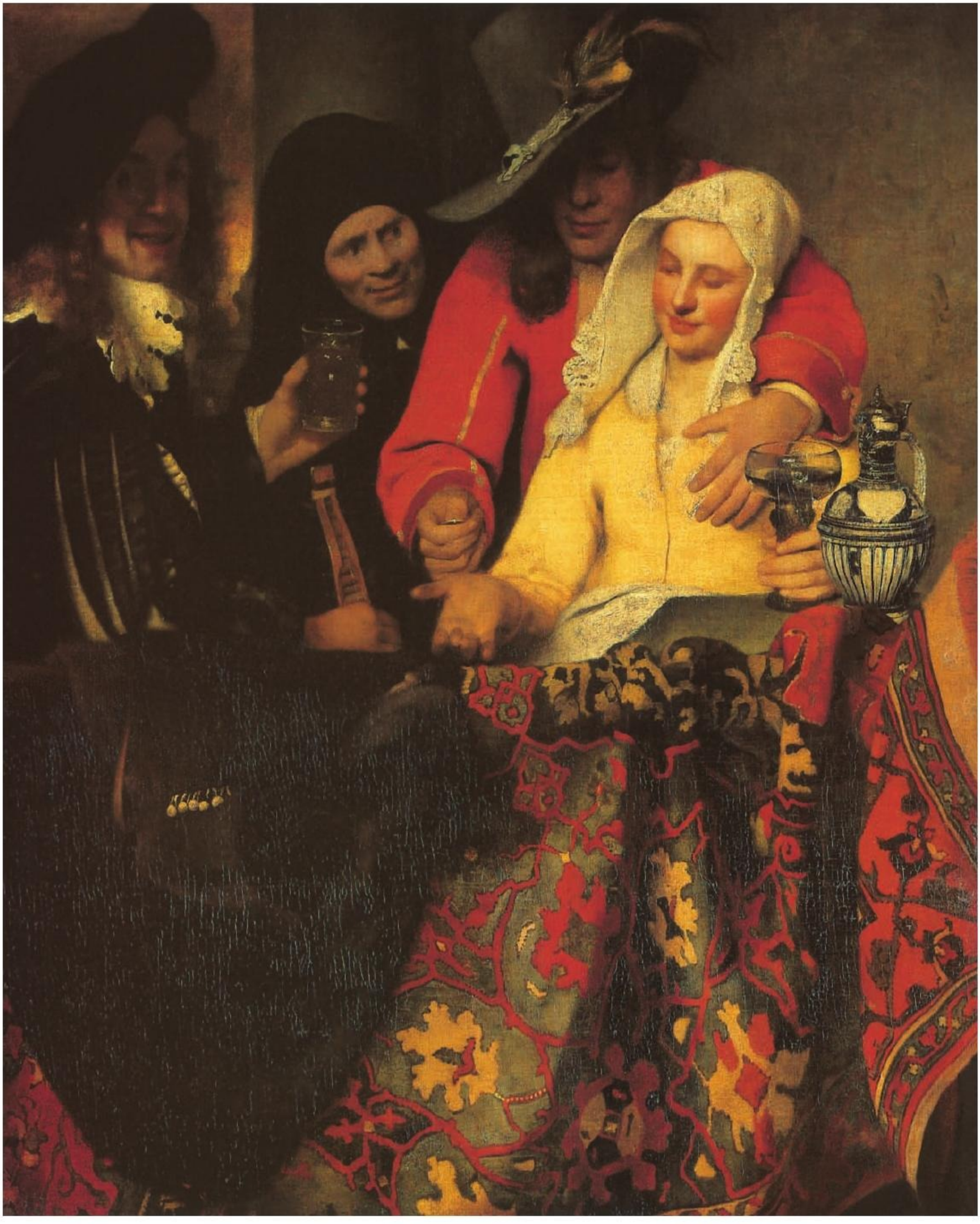
71. **Gerrit Dou**,
The Dropsical Woman, c. 1663.
Oil on canvas, 87 x 67 cm.
Musée du Louvre, Paris.

72. **Gerrit Dou**,
The Mousetrap, 1645-1650.
Oil on panel, 47 x 36 cm.
Musée Fabre, Montpellier.

The Genre, Landscape, Animal and Still-Life Painting

Genre Painting

The Dutch painters who specialised in the presentation of people's lives from an impartial perspective could not do better than join Rembrandt or at least adopt the light effects he discovered and developed so richly. Only in this way were they finally able to show even the most ordinary exchanges with a poetic shimmer and lift the mundane to a higher sphere. In this way, art lifted the ordinary into the extraordinary and this explains the undying magic that these genre pictures possess.



Gerrit Dou

Gerrit Dou was Rembrandt's oldest pupil, who began his education in 1628. From Rembrandt he learned how to manipulate light falling into a room. These colourful details that he depicted in small portraits and in scenes of inner rooms were so attractive that his pictures spread his fame far beyond the borders of his home town. When the talk is of Dutch "cabinet pieces," then one should first think of Dou. Dou was known for his meticulous attention to detail; his pictures are wonders of precision painting which are well up to inspection with a magnifying glass.

With easy humour, Dou was happy to show the idyll of life of the lower middle class. Only seldom did he adopt a more serious tone, such as in his paintings of doctor's visits such as *The Dropsical Woman* (c. 1663) (p. 104). But even when showing these painful operations he knew how to inject a note of humour, as is shown in his portrayal of a dentist in which the skilful man holds the tooth he has just extracted from the not-so-happy lad up to the open window of his room.

These "window pictures", which permit the observer a view of the half-dark room behind it, were a speciality of this artist. Behind these window sills he occasionally portrayed smokers, fiddlers, or old women and men reading, so that one obtained a deeper perspective of each setting. But also the joy in the reproduction of undisturbed nature attracted him to paint still-life in the actual sense of the word, possibly inspired by the Leyden professors who decorated their work rooms with "scholarly still-lifes".

In another group of pictures, Dou explored the reproduction of artificial sources of light, in that he illuminated his inner rooms with candles and lanterns which then shed their light on the figures and objects in the room. This direction is taken in his main work *The Night School* (c. 1650), a picture which incorporates all these pictorial effects.

Gerrit Dou's Pupils

The closest pupil and successor of Dou in Leyden, Frans van Mieris, probably came closest to his master in the fine arts. Even though he also painted figures from the daily life of the people or from biblical scenes, he was more inclined to illustrate the lives of the wealthy in their homes. Just as Terborch did, Mieris inspired the imagination of the observer to imagine love stories from scenes of young, letter-reading girls, music-playing pairs or young girls visiting the painter's studio. His fine art was continued up to the start of the eighteenth century by his son Willem van Mieris and then by his grandson, Frans van Mieris the Younger. However, both later changed their style of painting in favour of the French style, especially in their sought-after and well-loved portraits.

73. Johannes Vermeer,
The Procuress, 1656.
Oil on canvas, 143 x 130 cm.
Gemäldegalerie Alte Meister,
Dresden.

Among Dou's pupils there was a third great genre painter, Gabriel Metsu, who was initially influenced by the school of Frans Hals and then, after moving to Amsterdam in 1650, attached himself to Rembrandt. In his approximately 170 genre paintings he depicted the whole of Dutch life: the hubbub of the bars and inns, the workshops of the artisans, the people in the markets and streets and the genteel privileged classes doing handwork or in conversation. All these themes he handled with the same loving attention, using warm and colourful tones in the beginning of his career, and then adapting cooler, more soulful tones later in life. Among his best known creations are certainly *The Lovers at Breakfast* (1661), *The Poultry Seller* (1662), or *The Potato Peeler* (c. 1660-1670). These are pictures which belong to the most beautiful creations of the whole work of genre painting; they display feelings, ambience and perception that are common to all peoples and can also be understood by any viewer.

Pieter de Hooch also learned the best part of his art from Rembrandt: the art of light from a source, which he did not allow to shine through the darkness but distributed evenly with equal warmth throughout the whole space. Hooch was a master of perspective space arrangement. For this reason he allowed the observer to look from a room in the house in which one or more figures are occupied with their domestic tasks or sitting in resting idleness through to other lit rooms in the house, and even out of the window into what lies beyond, such as he did in *Dutch Living Room.*

Hooch's main desire was to show the light permeating all rooms and playing on the figures or objects in a scene. However, he was not remiss in a careful delineation of the figures and accorded special attention to them when they were of a more genteel privileged class. When he painted the gardens, halls and rooms of rich houses, he enlivened then with corresponding figures—with painted ladies, gentlemen, and children, playing music, reading or playing cards. The best, however, is his masterly command of the lighting of a room, which in his later years was tinted with a continually cooler matted blue colouring. The high point of his art, besides his *Two Women and Child in a Courtyard* (1657), *The Store Room* (1658) or the two pictures *The Mother* (1661-1663) was also the *Woman reading a Letter* (1664). The great pictorial characteristics of Pieter de Hooch were not fully appreciated much later, actually only in the twentieth century.

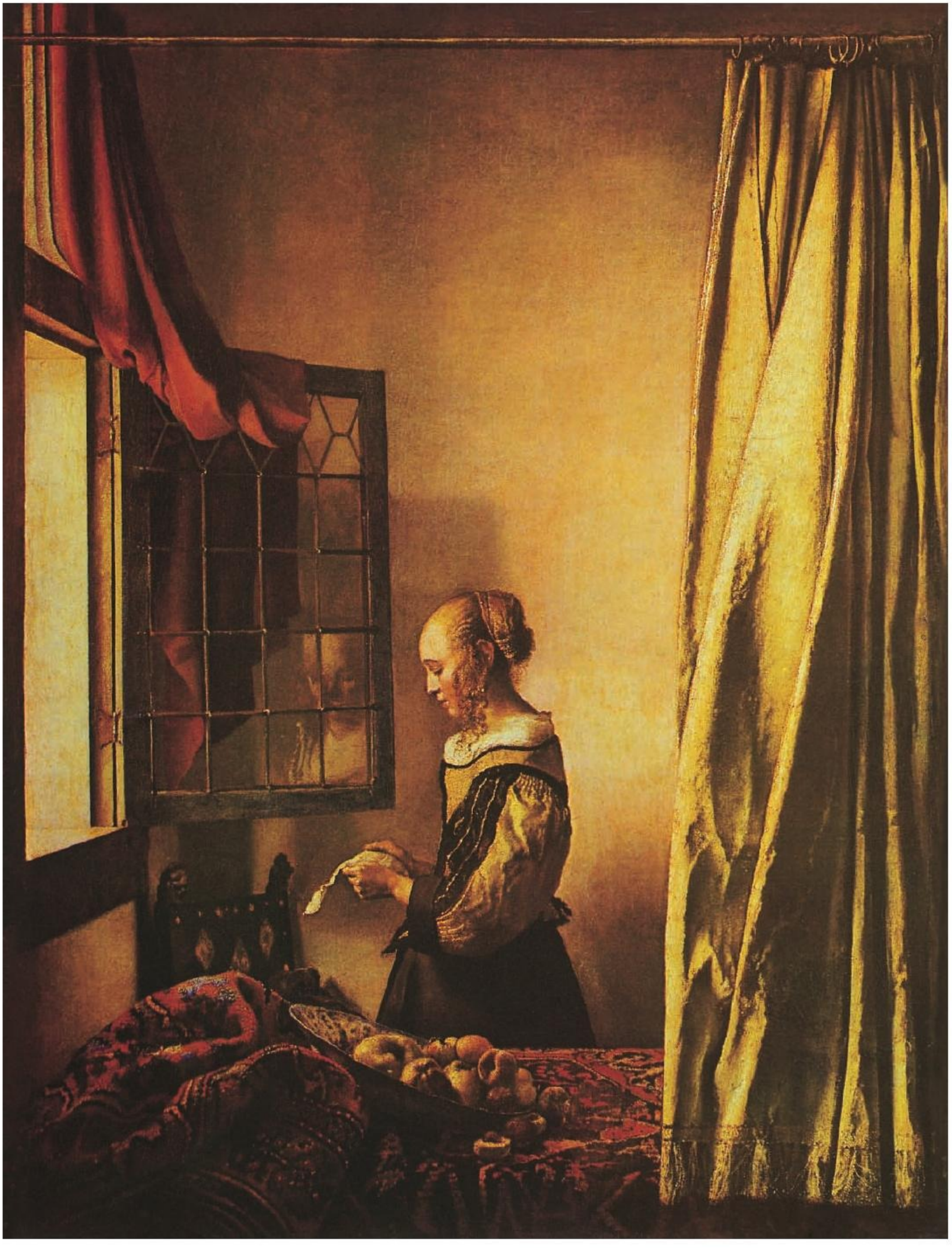
74. Johannes Vermeer,
Girl reading a Letter at an open Window, 1659. Oil on canvas, 83 x 64.5 cm. Gemäldegalerie Alte Meister, Dresden.

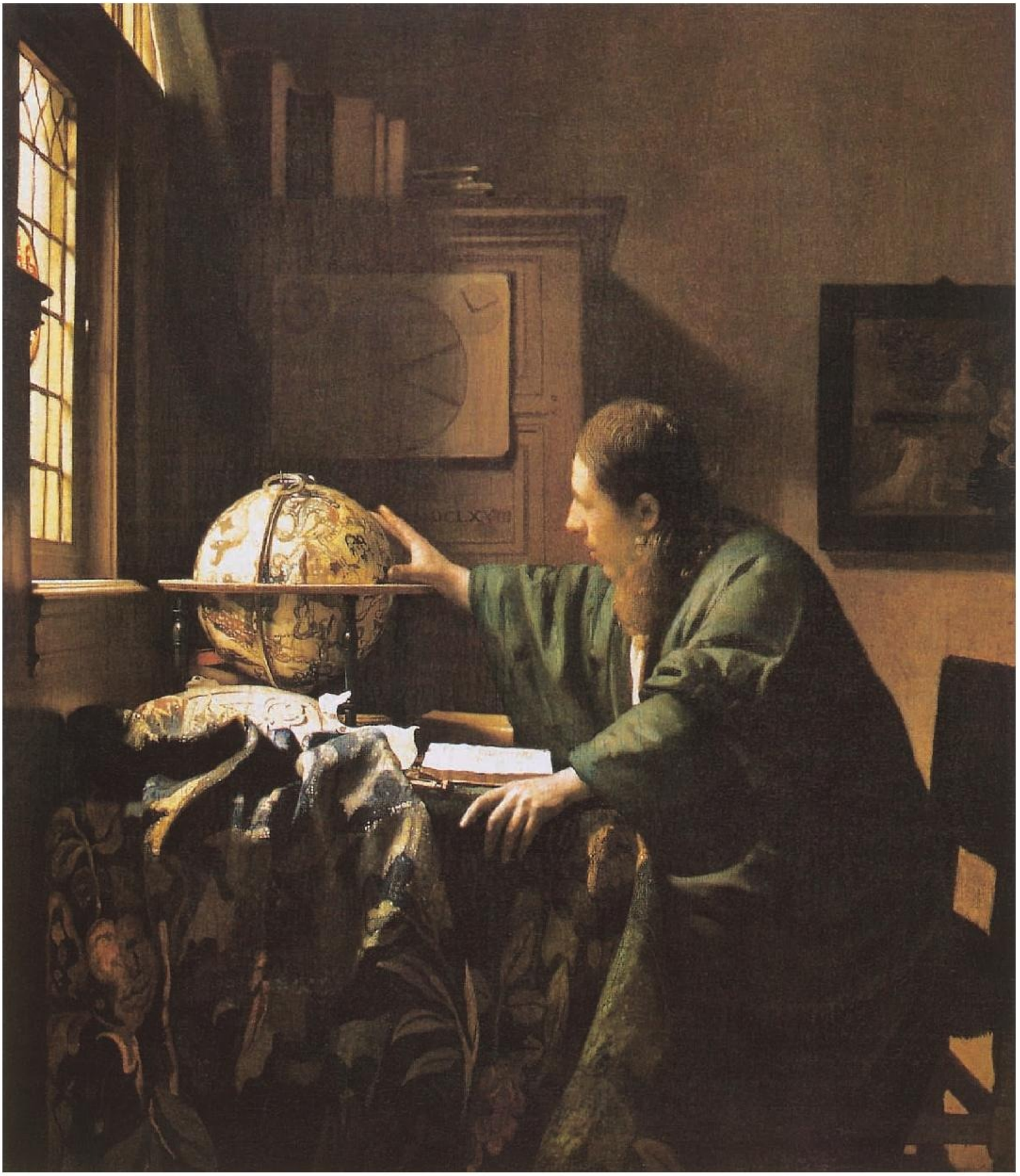
75. Johannes Vermeer,
The Lacemaker, c. 1669-1670. Oil on canvas, 24 x 21 cm. Musée du Louvre, Paris.

76. Johannes Vermeer,
The Astronomer, 1668. Oil on canvas, 51 x 45 cm. Musée du Louvre, Paris.

Johannes Vermeer

One of the most highly appreciated artists of this period is Johannes Vermeer van Delft. He spent his whole life in his home town, where he was a pupil of Carel Fabritius, who had only come to Delft in 1650 and who was himself a pupil of





Rembrandt's. Johannes Vermeer painted not only interior rooms with figures and furnishings but also the streets of Delft. Vermeer's use of lighting of interior spaces is softer than that of his predecessors, and his figures are also adapted to this type of toning: *Girl reading a Letter at an open Window* (1659) (p. 109), *Girl with a Wine Glass* (c. 1660), *The Letter* (after 1664), *Woman with a Pearl Necklace* (1665), and the studio picture *The Art of Painting* (c. 1666). This last picture is taken by some experts as an allegory, sometimes called *The Allegory of Painting*. In any case, it is the largest and most complex of all of Vermeer's works and has an unusual history. Vermeer never sold this picture despite being up to his neck in debt. After his and his wife's death, his mother-in-law Maria Thins inherited the picture. Then for more than a hundred years it was stored away, unrecognized and undiscovered until its purchase in 1813 by the Hungarian Count Czernin for 50 Florins. In the 1860s it was ascribed to Pieter de Hooch but was eventually recognized as a Vermeer original by a French art critic, Théophile Thoré-Bürger. Whether this remains so is not yet certain, but in this way it gained attention and was displayed to the public in Austria in exhibitions in Vienna until the arrival of the Nazis in 1939. The leading Nazi figures, including the collection-mad former Reichsmarschall Hermann Goering, showed a strong interest in this picture; it was finally sold by its owner the Count Jaromir Czernin on the twentieth of November in 1940 to Adolf Hitler for his private collection for a price of 1,650,000 reichsmarks. During World War II it was hidden in a salt mine to protect it from Allied bombardment. After the war, in 1946, the painting was handed over to the Austrian Government and is today in the possession of the Austrian State.

Landscape Painting

Things were much worse in landscape painting than in genre painting; those who had to battle their whole life to make a living are the ones whose paintings are sold at peak prices today. Haarlem was not only the centre but also the starting point of all Dutch landscape painting except for Rembrandt and a few of his successors.

Van de Velde

In Haarlem, Esaias van de Velde was the pivotal figure of the national school that found its subject matter exclusively in its surroundings: the villages, dunes, woods, meadows and canals. In genre paintings they developed a power, finesse and diversity in which the objects mattered little or nothing but the colouristic appearance meant all. With Esaias van de Velde, the figures still played an important role, so that the connection of this Dutch style of painting with the Flemish peasant paintings of the

77. Johannes Vermeer,
View of Delft, c. 1660-1666.
Oil on canvas, 96.5 x 115.7 cm.
Mauritshuis, The Hague.

sixteenth century can be easily recognized, in which the landscape developed more and more into an important element. Esaias van de Velde painted landscapes of hunting scenes and knightly tournaments, folk feasts, pleasures on the ice, annual fairs and many other images.

Jan van Goyen

One of the foremost in this group is Jan van Goyen, who was already receiving training in painting as a 10-year-old; he came to Haarlem around 1616 and there laid the foundation for his incomparable knowledge of painting. He knew how to present the finest variations of light of the mist rising from the sea and the land and to paint the fog coating the landscape, sometimes with a bright golden tone and sometimes with a soft silver one. After his journey to Belgium, he first worked in Leyden and then in the Hague from 1632, developing a range of work that seldom waned, and left behind a comprehensive collection of paintings always imbued with light and spirited fast fluid brush strokes. These are mostly river and sand landscapes with lonely huts, with peasants who enliven village streets on foot or on horseback, with fishermen, seamen and similar figures. But his works also included views of the larger cities such as Arnhem, Dordrecht and Nijmegen, whose walls and towers are mirrored in the sunlit streams.

Salomon and Jacob van Ruisdael

Another pupil of Van de Velde was Salomon van Ruisdael who had been strongly influenced by Jan van Goyen. Although Ruisdael performed some noteworthy work with his portrayals of villages, farmyards, rivers and canal landscapes, he was later surpassed by his nephew Jacob van Ruisdael. In 1648 this younger painter became a member of the Haarlem Painters' Guild and then worked from 1656 in Amsterdam. Jacob van Ruisdael was not only the greatest of all Dutch landscape painters, but also greatly influenced the work of the Romantics.

If Van Goyen was the poet of light and atmosphere, then Jacob van Ruisdael was a profound poet who sometimes raised the serious fundamental tone of his landscapes to an extremely tragic ambience. In this he adhered strictly to nature, which he sought in the oak woods, rocky crags or waterfalls of the landscape. Only sometimes did his imagination change nature slightly, when on his way through the mountains and forests in neighbouring Germany he composed foaming waterfalls such as *Waterfall by Schlossberg*. Also the *Jewish Graveyard* (late seventeenth century) can be seen as a type of high level poetry in which the gravestones of the tombs of the Amsterdam Jews are depicted. From these and other pictures, Goethe was

78. Jan van Goyen,
Landscape, 1636.
Oil on canvas, 39.5 x 60 cm.
Alte Pinakothek, Munich.

inspired to write his essay *Ruisdael as Poet.* That Ruisdael pictured nature faithfully and without any fanciful additions is witnessed, for example, in *The Hunt* or the *Landscape with Oak Wood* (both second third of the seventeenth century). Despite his great knowledge and untiring keenness – he left around 460 paintings behind – Ruisdael died in a Haarlem poorhouse.

Other Landscape Painters

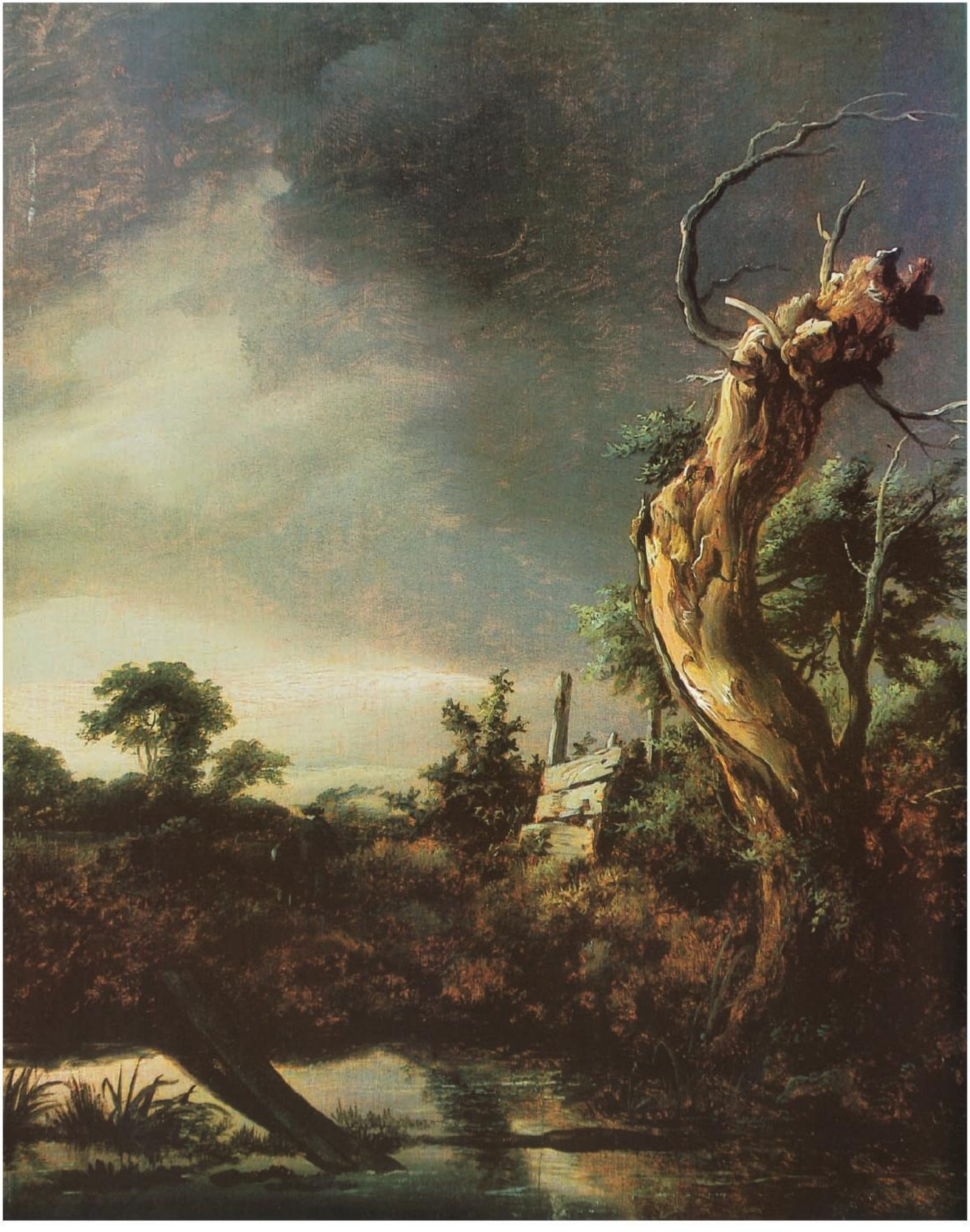
Van Ruisdael obtained his knowledge of waterfalls from Allart van Everdingen, who had travelled to Sweden and Norway in 1644 and mainly painted Scandinavian mountain pictures. Everdingen had been a pupil of the Flemish painter Roelandt Savery, who painted in the style of Jan Brueghel, who had spent some time in the Tyrol, and took over his manner of painting mountainous landscapes. Everdingen had been in Haarlem since 1645 and then active in Amsterdam from 1652 and here painted only serious, gloomy, grey-brown mountain landscapes with wild valleys and ravines with mighty waterfalls, as well as crags covered with only a few firs and mountain lakes. His speciality was the waterfalls between rocks and firs like in *Norwegian Waterfall*, which must have seemed at the time like a completely new revelation.

One must also include Aert van der Neer among the great Dutch landscapists; we know little about him except that he came from the little town of Gorinchem. Art historians are unsure as to where he learned his skill with colour. He painted Dutch villages on wooded rivers and canal banks in warm daylight or by moonlight in works such as the *Moonlit Landscape with Windmill* (1657). Occasionally there were also winter landscapes showing the happy celebrations of people on the ice. His specialty was moonlit landscapes, and this was further developed and matured in the nineteenth century by a large number of painters. Aert van den Neer had absolutely no success with his fellow countrymen, so that he finally had to become an innkeeper in order to survive; unfortunately, this venture was not lucrative, and he died in stark poverty.

Meindert Hobbema from Amsterdam picked another specialized area. He seems to have been a pupil of Ruisdael and specialized in the painting of water mills such as *Village with Water Mill* (late seventeenth century). His pictures were later sold, especially by the English who had a good supply of them, for substantially higher prices than those of Ruisdael. But in his lifetime Hobbema could also hardly live off of his pictures, because after 1668 he only seldom painted and earned his bread as supervisor at the Amsterdam oil and wine market.

A further specialist among the Amsterdam landscape painters was Jan van der Heyden, who, with pedantic accuracy, painted the canals and streets of the Dutch towns.

79. Meindert Hobbema,
The Avenue at Middleharnis,
1689.
Oil on canvas, 103.5 x 141 cm.
The National Gallery, London.



He also painted the palaces on the land with soulful feeling and showing beautiful summer lighting and excellent mastery of perspective. He can thus be counted among the great architectural painters such as Emanuel de Witte, who also belonged to the Amsterdam school and mainly painted church interiors. In contrast, others came from the Haarlem school such as the brothers Job and Gerrit Berckheyde, who mainly painted church interiors and town views.

The Specialists under the Painters

In order to gain a better overview of the large number of Dutch painters, they have been divided into their particular specialities. In addition to the genre, landscape and architectural painters, there are also the sea, animal and still-life painters, who all contributed to the macrocosms of the large category of Dutch painting.

The origin of sea painting was in Amsterdam. Working there were Simon de Vlieger, Jan van de Capelle and Ludolf Backhuysen, who was the first to introduce the dramatic element in marine painting, of storms with shipwrecks, sea battles or harbours full of ships as in the *View of Amsterdam.* Without doubt, the best of the marine painters was Willem van de Velde the Younger, a pupil of Simon de Vlieger who went to London in 1672 and was named Court Painter to the English king five years later.

80. Jacob van Ruisdael,
Landscape during a Storm, 1649.
Oil on canvas, 25.5 x 21.5 cm.
Musée Fabre, Montpellier.

81. Jacob van Ruisdael,
The Jewish Cemetery at Ouderkerk, 1653-1655.
Oil on canvas, 84 x 95 cm.
Gemäldegalerie Alte Meister, Dresden.

Vlieger was far in advance of all his predecessors in the depiction of still seas occupied only by anchored or slowly gliding ships; he was a first class colourist who knew how to display the play of the veiled sunlight over the seemingly sleeping water with great mastery. In these quiet waters the living figures were mostly frigates with full tackle and fisher boats or smaller merchant ships. In the work *Cannon Shot* (c. 1670), Vlieger skilfully presented the relative calmness of the sea even after cannon fire.

The great Dutch animal painters were also great landscape painters. At the head of the group was Aelbert Cuyp, who was born in Dordrecht as the son of the portraitist Jacob Gerritsz Cuyp, and who was called the "Dutch Claude Lorrain" because of his love for reproduction of the glowing, swimming sun over his landscapes. Although Cuyp also painted individual animals and still-lifes, his strength lay without doubt in the landscapes always occupied by shepherds, hunters, horses or cattle, and also his pictures of rivers in the glow of the midday sun and of ships against the mild sinking evening sun. He competed in the effects of light and his broad, fluid handling with Jan van Goyen, whom he later surpassed in skill. Among the finest of the just as expensively sold pictures as those of Hobbema and Ruisdael, are the works *Cow Pasture* (c. 1650) and *Departure for the Hunt.* Cuyp lived his whole life in Dordrecht where, in contrast to many of his artist friends, he died admired and showered with honours by his fellow citizens.

Adriaen van de Velde, a brother of the aforementioned marine painter Willem van de Velde, was an excellent landscape painter, who liked to enliven his wood landscapes with horses and cattle and thus belongs to the animal painters. He was able to paint the summery ambience over woods, water, and meadows in pieces such as the *River Landscape with Horses and Sheep*, and painted just as excellent winter pictures with sled riders and skaters.

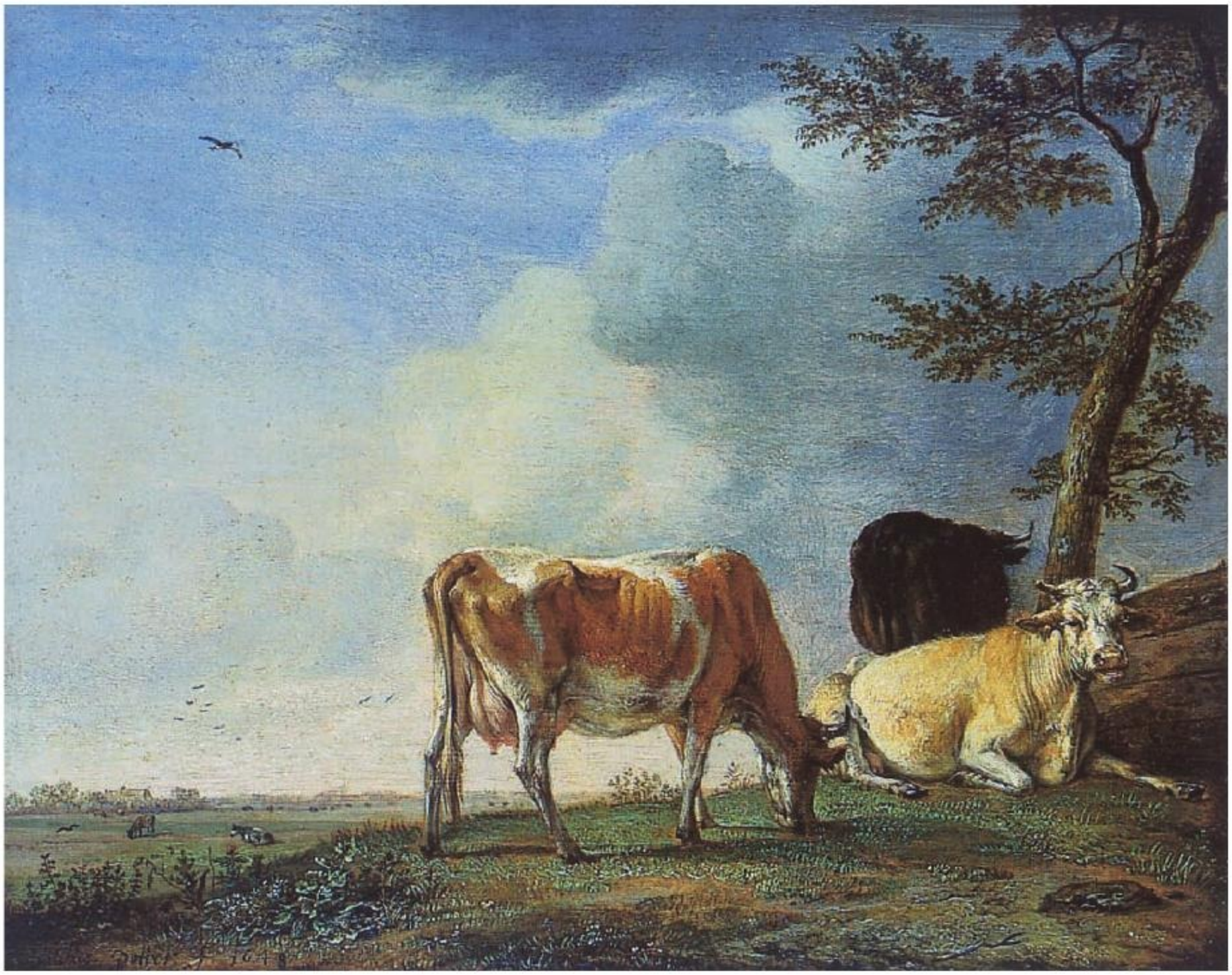
As a painter of animals he took as his model the best of Dutch animal painters, Paulus Potter. Although Potter obviously liked to paint life-size pictures, the emphasis of his activity was in the idyllic depiction on a smaller scale, of homely meadows with horses, cattle and sheep. His most famous picture *The young Steer* belongs to his body of work with life-size figures and is powerfully presented with an astounding care in the depiction of all the details. However, this picture is surpassed in pictorial attraction by another of his works, the *Cow mirroring Itself.* The last years of his short restless life were spent in Amsterdam and he was thus able to exert a certain influence of the school there.

82. Jacob van Ruisdael,
Two Watermills and an open Sluice near Singraven,
c. 1650-1652.
Oil on canvas, 87.3 x 111.5 cm.
The National Gallery, London.

83. Aelbert Jacobsz Cuyp,
View of the Valkhof at Nijmegen,
c. 1655-1665.
Oil on panel, 48.9 x 73.7 cm.
Indianapolis Museum of Art,
Indianapolis.

A similar mastery to that displayed by Potter in the depiction of cows and steers was achieved in the picturing of poultry by Melchior de Hondecoeter. He was active from 1663 in Amsterdam, where he had ample chances to hone his skills on the chicken runs of the rich Amsterdam traders. Hondecoeter sought absolute truth in nature, the beguiling true reproduction of the shining of all colours, in which even swimming birds are occasionally mirrored in the drops of water. In addition to this careful accuracy in all details, his colouristic sense was strong enough to combine the mass of colour on the duck ponds or the chicken runs into a forceful and fitting overall composition. All the advantages of his art are found in *La Plume flottante* (1680), so called because of the tiny duck feather in the foreground between all the swimming ducks, a masterpiece of fine painting. Occasionally Hondecoeter introduced dramatic moments into his chicken coops in which in the dive of a predatory bird he allowed the poultry to scatter, or even instigated a cockfight.

Jan Weenix made a specialty in the genre of still-life paintings illustrating dead wild and domestic fowls; he was active for a time for the Elector Johann Wilhelm in Düsseldorf. At the start he painted portraits and harbour pictures, then pictures with



spread-out hunting trophies, including hunters and dogs. Finally, he settled on painting still-lifes such as *Hunt Still-Life* (first half of the eighteenth century). On these he always placed game in the centre of the picture, occasionally extending it with flowers and fruit arrangements. The locality was always a noble park , a terrace or the veranda of the mansion and thus the landscape, architecture and sculpture with vases and statues brought into the composition, which, due to its decorative effect in the state rooms of the palaces and seats of the nobles, was much admired and happily bought.

The joy of the visual must have been very popular among wealthy citizens, because otherwise the great number of talented Dutch still-life painters, especially in the seventeenth century, cannot be explained.

This period produced many great Dutch colourists: among them, Pieter Claesz, Willem Claesz Heda, Willem van (or de) Aelst, Willem Kalf and, above all, the whole de Heem painter family. Their most important member, Jan Davidszoon de Heem, was one of the main masters of the vanitas still-lifes with yellow-brown tones. After 1635, he painted images of flowers and fruit. Not the whole scope, but yet a great part of his knowledge and his extraordinary expertise in pictorial grouping was

84. Paulus Potter,
Three Cows in a Pasture, 1648.
Oil on canvas, 23.2 x 29.5 cm.
Musée Fabre, Montpellier.

incorporated in *Large Still-Life with Bird's Nest* (early-mid seventeenth century) in which, in front of a ruined building, he heaped up the most delicate fruits surrounded by swarms of birds, wasps, ants and lizards. After Jan Davidszoon de Heem, his son Cornelis de Heem and especially Jan van Huysun can be named as masters in the unmatched reproduction of bouquets of roses in baskets or vases such as *Flowers and Fruit* (early eighteenth century).

Regarding female painters, Rachel Ruysch could match Davidszoon de Heem in her best works. Even richer than Rachel Ruysch, from a colouristic point of view, was Maria van Oosterwyck, a pupil of Davidszoon de Heem. Among painters, she belonged to the small group of high-income painters, who earned so much with her paintings that she could donate substantial amounts to be used for the freeing of three Dutch sailors held to ransom by Algerian pirates.

Besides this painting in the Dutch direction, there is a group of Italian-influenced painters who have remained largely unknown and of whom only three or four were of any importance. Gerritt van Honthorst went to Rome in 1620, where Caravaggio became his model. He painted single figures and whole scenes from folk life, mostly by yellow-red flickering candlelight. His pictures had an even greater effect in Germany and it is quite possible that even Rembrandt learned from him.

Two other painters must be mentioned besides Pieter Lastman and Jacob van Swanenburgh, who were pupils of Rembrandt. One is Cornelis van Poelenburgh who liked to populate his fine, ideally composed landscapes with naked, smooth as porcelain, nymphs, and the other is Pieter van Laer who, after a study trip through France, settled for approximately fifteen years in Rome. His pictorial discoveries were not abandoned there. He liked best to paint antique ruins, collapsed buildings and suspicious haunts. For this, as in *Roman Rabble in the Monastery Courtyard*, he collected a group of all types of beggars, crooks, and robbers to model for him.

The more pleasant sides of Italian life were painted by Nicolaes Berchem and Jan Both. Berchem's landscapes were a mirror of Italian country life, and were enlivened with peasants, shepherds, horses, cattle and sheep such as the *Landscape with antique Ruins.* In contrast, Jan Both often worked with his brother, who painted the figures into Jan's landscapes. His emphasis was on the effects that the colour could obtain in the full shining of the light; a fine example of this is *Evening Landscape* (early seventeenth century).

Among the tail end of the Dutch school was Adriaen van der Werff with his portraits. His biblical and mythological depictions made him well-known, and he became the Court Painter, of Johann Wilhelm and was knighted by him. He was able to satisfy the artistic ideals of his contemporaries and some of his pictures,

85. Gerrit van Honthorst,
Christ before the High Priest,
c. 1617.
Oil on canvas, 272 x 183 cm.
The National Gallery, London.

such as *The Repudiation of Hagar* (1697), will always be a considered a masterwork of fine painting.

Art in the Southern Netherlands

In the Southern Netherlands, whose borders correspond somewhat with present-day Belgium, there lived a mixed population made up of French-Walloon and Flemish parts which naturally had a corresponding influence on the character of painting. Added to this, there was the dominating spiritual force of Catholicism, which fostered a view of religion in the spirit of the Jesuits, while the popularity of religious painting in the northern provinces soon disappeared completely or languished in domestic remembrance pictures. Despite the different political, religious and social outlooks, painting in both parts of the Netherlands was just as well practised as the genre pictures and all other forms of painting.

Peter Paul Rubens and His School

This Grand Master of Flemish painting is one of the most recognizable figures in the history of art. His father was a lay judge who had fled from Antwerp to Siegen for political reasons. There his son Peter Paul was born; he attended the Jesuit school in Cologne and returned with his mother to Antwerp. From 1591 to 1598 Rubens became a pupil of the relatively unknown painter Tobias Verhaecht, as well as Adam van Noort and Otto van Veen. The former two still incorporated the somewhat gruff local school into their teachings, so that Rubens associated himself more with the humanistically trained Van Veen while moving more in the direction of the Italian style.

86. Hendrick Ter Brugghen,
The Calling of St. Matthew,
1621.
Oil on canvas, 102 x 137 cm.
Centraal Museum, Utrecht.

87. Peter Paul Rubens,
Descent from the Cross,
1612-1614.
Oil on wood,
421 x 311 cm (central panel),
460 x 150 cm (side panels).
O. L. Vrouwekathedraal, Antwerp.

His stay in Italy from May 1600 to October 1608 showed Rubens as creatively active, evidenced by his quick promotion in Venice to Court Painter by the Duke of Mantua. From here he made several journeys to Rome and carried out altar commissions, such as saints in veneration in front of a picture of the Madonna and Child in a halo (1608) – for the Church of Santa Maria in Vallicella. On a commission from the Duke he travelled not only to the Spanish Court but also, in the retinue of the Duke, to Florence, Milan and Genoa.

Rubens was called back to Antwerp by the death of his mother. He left Italy reluctantly with the fixed intention of returning shortly. But, with many commissions and honours from the governing couple of the Netherlands, the Archduke Albrecht VII and his wife Isabella, his work bound him to his home as did his marriage in 1609 to Isabella Brandt. The couple's features, which presumably he

showed for the first time in his double portrait *Self-Portrait with Isabella Brandt* (1609-1610) (p. 130) look out from this time up to the end of the 1620s from almost all of his pictures, including numerous Saint and Madonna pictures. This happiness lasted until Isabella's death in 1626. Only at the start of the 1630s, after he entered a second marriage with the 16-year-old Helena Fourment, did a new ideal of beauty appear in Rubens' art.

Rubens was uninterruptedly busy in Antwerp until 1621. In that year he undertook a journey to Paris to which he had been called by the Queen Maria de' Medici in order to decorate a gallery with paintings in the Palais Luxembourg for the purpose of glorifying her life with her husband Henry IV (p. 134). Rubens did not come only as a painter, but also as a diplomat. The Archduchess Isabella, sole Regent after the death of Duke Albrecht, had entrusted him with diplomatic duties, in which he was so successful that for a long time he counted this of more importance that his painting. Rubens had a great aim: he wanted to bring about peace between the warring states of England, France, Holland and Spain. This aim he achieved in further journeys to London, Paris, Madrid and the Netherlands, and the recognition that was accorded to him by the Kings Philip IV of Spain and Charles I of England with the awards of decorations and titles was due not only to his talents as a painter, but also to his skill as a diplomat.

Rubens came to Italy full of expectations, and full of spirit; it is easy to understand that the dramatic, forceful and passionate was more to the taste of the young man than the quiet beauty of Italian art. In Venice, Tintoretto had a much greater effect on him than Titian or Veronese. In Mantua the painter and architect Giulio Romano, born Giulio Pietro di Ginuzzi, became his idol and when he finally came to Rome, these were all left behind as he marvelled at Michelangelo and Caravaggio. The latter for a time had the strongest influence on Rubens' creations, which can be recognized on his return in works such as the triptych *The Raising of the Cross* (1610-1611) (pp. 128-129) in Antwerp Cathedral.

The new Rubens style becomes noticeable for the first time in the famous *Descent from the Cross* (1611-1614), which demonstrates the monumental size and wholeness of the composition with its depth of perception, and the participation of all the figures in the mourning and melancholy. The dramatic, emotional movement was at the forefront of his art at the time, and it was not for nothing that he copied a section of Leonardo's cartoon *Battle at Anghiari* (1503). According to the latest investigations, Leonardo's incomplete cartoon is possibly hidden in a hollow space behind a wall of the Palazzo Vecchio. The numerous hunting and battle paintings of the period between 1620 and 1630 were probably created from this study. The most

88. Peter Paul Rubens,
Self-Portrait with Isabelle Brandt,
1609-1610.
Oil on canvas, 178 x 136 cm.
Alte Pinakothek, Munich.

famous and possibly the most complete are certainly the *Lion Hunt* (1621) and the *Battle of the Amazons* (c. 1619).

A painter who could paint such a tumult of falling human bodies and such rearing horses could also dare to compete with Michelangelo in the depiction of the Day of Judgment and its related scenes. In this he is also the only one who came near to the Italian, at least in the acting out of dramatic moments. As a colourist Rubens even perhaps overshadowed him. This is seen less in the large picture of the *Day of Judgment* (1645-1646), carried out under his instructions by his pupils, than in the smaller depiction of the same subject, a masterwork of colour, as well as in the contrast of lighting effects. This work is equal to the *Descent into Hell of the Damned* (early seventeenth century). Besides Michelangelo, no other painter had such a great knowledge of the human body and at the same time so much visual power as Rubens.

This knowledge of the human body inspired him especially to depict scenes from Graeco-Roman mythology in which he not only satisfied his own tastes but also those of his sponsors and patrons. Like Michelangelo, Rubens' mythological figures

89. Peter Paul Rubens,
Juno and Argus, 1610.
Oil on canvas, 249 x 296 cm.
Wallraf-Richartz Museum,
Cologne.

90. Peter Paul Rubens,
The Rape of the Daughters of Leucippus, c. 1618.
Oil on canvas, 222 x 209 cm.
Alte Pinakothek, Munich.

are larger than life. He loved roughness and massiveness and luxuriated in the unfolding of lush scenes full of bright colours. Rubens' fondness for substantial masses of blond femininity had earlier had a repulsive rather than an attractive effect on some viewers, especially in certain pictures where he depicted this subject matter almost without regard to the sensitive and puritanical feelings of the times. From an artistic point of view he created something wonderful in his works, as can easily be seen in the *Robbery of the Daughters of the Leukippos* (c. 1618-1620) (p. 133) or *The inebriated Silen* also painted around this time.

In his last years Rubens preferred small formats, especially when he painted without commissions. These paintings concerned mainly mythological scenes. This included *Mercury and Argos* (1635-1638) or, in a slightly larger format, *Perseus and Andromeda* (1620-1621). In his *Judgment of Paris* (c. 1638), he once again returned to the large format (1.99 x 3.79 metres) and showed how the large size of Rubens' images could increase the impact of his talent for illustrating great beauty.

The greatest part of Rubens' comprehensive altar work and his series of biblical and historical content was carried out in his middle period, with works such as *Descent from the Cross* (1611) and various depictions of the *Adoration of the Magi*. In artistic competition with Paolo Veronese he created *Christ on the Cross between the Two Thieves*, famous under the name *The 'Coup de Lance'* (1620), and the equally famous *Rich Fish Catch* (1618-1619) in the middle picture of the triptych in the Cathedral in Mechelen.

Among the historical pictures painted in this year by Rubens, the series of twenty-one images from the life of the French Queen Maria de' Medici is in the foreground. This series was destined for the Gallery of the Palais du Luxembourg as a pendant for the planned but never completely realized Henry IV Gallery. What Rubens as an historical painter in the grand style could really achieve is illustrated in the six pictures from the story of the Roman plebeian Publius Decius Mus. This figure, along with several others, each took part in three separate wars between 340 and 279 B.C.; legend states that they offered themselves freely to the gods of death to ensure the victory of the Roman armies.

At the end of this creative period, after the death of his wife, Rubens started on his great diplomatic journey which kept him away from Antwerp for three years. His art received new impetus from this journey which led him first to Madrid, where he remained for two years. Due to his many copies of Titian's masterworks, he incorporated the great painter's style into his own and thus arrived at the colourful expression that dominated his last creative decade. The sharp edges of the drawings and modelling were woven together with a coloured shimmer, with a mist that

91. Peter Paul Rubens,
The Landing of Maria de' Medici at Marseille, c. 1621-1625.
Oil on canvas, 394 x 295 cm.
Musée du Louvre, Paris.

caused the edges to appear less plastically in the foreground. In place of the broad delineated local colours, there now poured a whole bouquet of light and light-dark toned-down colour nuances over each picture. Only now did Rubens find the highest fulfilment that his Italian-influenced art was capable of. The beautiful pictures of these years are the *Crucifixion of Christ* (early seventeenth century), *The Massacre of the Innocents at Bethlehem* (c. 1636-1638) and the *Crucifixion of St. Peter* (1640).

In these years he was mainly busy with his young wife, his children and his family life. He repeatedly painted his wife in many views, sometimes alone and sometimes with one of the children or in the gorgeous clothing and valuable jewels that, as "the prince among painters", he could easily afford. The pictures of his wife can be found among his holy pictures – a fine example is the picture of *St. Cecile* (c. 1639-1640). Once he painted her in almost life-size, half enclosed in a summer fur, a picture that became famous as *The Summer Fur* (c. 1638). From the circle of his relatives he also painted the famous picture *The Straw Hat* (early seventeenth Century) (p. 137).

His main work of this period is the *St. Ildefonsus Altar* (1630-1632), donated by the Infanta Isabella Clara in memory of her deceased husband Archduke Albrecht. This is a winged altar which, with the closed wings, shows the Holy Family under an apple tree. On the opened middle picture, St. Ildefonsus receives the chasuble (a sleeveless outer robe worn in certain religious ceremonies) from the hands of the Madonna. The wings show the monumental portraits of the Archduke and the Infanta with their patron saints.

Rubens, who knew how to show a disturbance in nature with wonderful dramatic force, also mastered the idyllic tones of the landscape surrounding his home, which is evident in such works as the *Return of the Peasants from the Fields* (1637), the *Landscape with Rainbow* (1636-1638) and *Dusk Landscape with Shepherd and Flock* (1638-1640).

But with this, the gamut of Rubens' artistic activities of this period was far from exhausted. He created templates for tapestries and organized and led a whole school of copper engravers who were to reproduce his pictures. He took his children as models and painted numerous child pictures, enlivening many landscapes and still-lifes with figures that helped these pictures to make a breakthrough. He liked to work with his "relative" Jan Bruegel the Elder, the "Velvet Bruegel" or "Flower Bruegel". Of his employees he preferred his contemporary Frans Snyders, a pupil of Pieter Bruegel the Elder, the "Peasant Bruegel" who made a name for himself specializing in hunt and animal painting, and also Jan Wildens.

92. Peter Paul Rubens,
Portrait of Susanna Lunden (?) ('Le Chapeau de Paille'),
probably 1622-1625.
Oil on wood, 79 x 54.6 cm.
The National Gallery, London.

93. Peter Paul Rubens,

The Garden of Love, 1638.

Oil on canvas, 198 x 283 cm.

Museo Nacional del Prado,

Madrid.

From 1630 until his death on the 30th May 1640, Rubens led a peaceful and quiet life, spending time in Antwerp and in his country home near Mechelen (Belgium). His gout gave him problems but did not dramatically interfere with his art. With full classical training, he also took a part in the sciences and theology and carried on a learned and intensive exchange of letters with many scholars. Including his diplomatic correspondence, the number of letters that he wrote at this age is estimated at around six thousand, of which, unfortunately, only a small part are still in existence. When one adds to this the approximately four thousand mostly self-painted pictures that were partly carried out under his supervision by his pupils, then the scope of his life's work becomes clear, unique in the history of art and also unique in its power, depth and versatility.

Anthony van Dyck

At the age of ten, Anthony van Dyck became a pupil of the painter Hendrik van Balen, who was known for embellishing the landscapes and still-lifes of his colleagues with smooth figures and small-scale mythological scenes. Already a free master of the Lukas Guild since 1618 and thus entitled to the independent exercise of his art, Van Dyck furthered his ambition in Rubens' workshop, which he entered as assistant in order to learn the painter's trade from the ground up. Rubens recognized his student's genius and helped him selflessly in the assurance of his own strength, involving him in all his important works.

In 1620 Anthony van Dyck went first to England and then in 1623 to Italy to study portrait painting. His preference was for portraits, as his temperament was more suited to focussing on an individual subject than on large masses. While in Rubens' workshop he painted religious pictures such as *The Entombment of Christ* (early seventeenth century) and *Christ carrying the Cross*, but these pictures only show the brashness of his youth and his desire to exceed Rubens' style.

Genoa was Van Dyck's first station in Italy. There he was introduced into the art scene by other Flemish painters, but his charm was his greatest strength and he soon became the preferred painter of the Genoese nobles. Van Dyck was quickly at home in his new surroundings, and in the study of Titian's work he found the artistic method of expression that best complemented the charming grandeur of the Genoese nobility. Although many of the portraits painted there went to foreign countries, some of them can still be found in the palaces of Genoa. They are witnesses of a time period and memorials to the culture of an age.

Occasionally, he painted pictures with religious content, mainly *Holy Families* in idyllic landscapes. But his main activity during his stay in Rome was portraiture.

94. Peter Paul Rubens,
A Peasant Dance, c. 1636.
Oil on canvas, 73 x 106 cm.
Museo Nacional del Prado, Madrid.

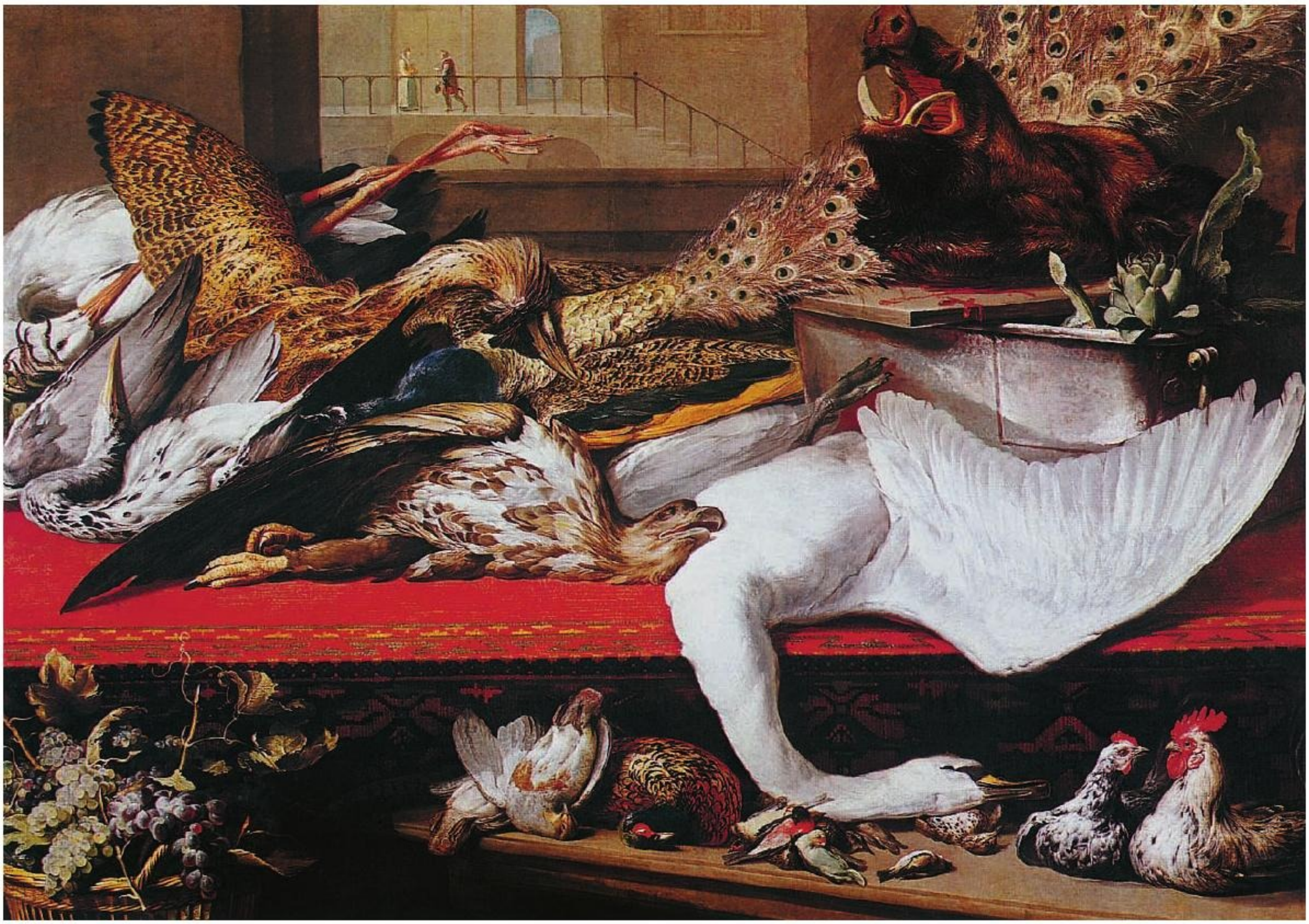
95. Jan Davidsz de Heem,

Still-Life with Books, 1628.

Oil on wood, 31.2 x 40.2 cm.

Frits Lugt Collection,

Custodia Foundation, Paris.



96. Frans Snyders,

Still-Life with a dead Swan, 1614.

Oil on canvas, 156 x 218 cm.

Wallraf-Richartz Museum,

Cologne.

There he painted the portrait of *Cardinal Bentivoglio* (early seventeenth century), considered a restrained masterwork of deep characterization. Later he travelled to Bologna and Venice, but the main body of his work was accomplished in Genoa and Antwerp.

Van Dyck painted a large number of portraits in this period. He must have been extraordinarily quick in finding the exact characteristic of his subjects that he wished to bring out. As in Genoa, in Brussels and Antwerp he was quickly the most popular portraitist in the genteel world. High-society figures had themselves painted by Van Dyck after the example of the governor, the Archduchess Clara Eugenia, whom Van Dyck painted most often in her widow's habit.

In those days, Van Dyck was not yet the gallant flatterer that he later became, being spoiled by the favour of the Court and the aristocracy. For this reason the

97. Anthony van Dyck,
Portrait of Isabelle Brandt,
1620-1621.
Oil on canvas, 153 x 120 cm.
National Gallery of Art,
Washington, D. C.

pictures of this period persuade with the simple truth, such as *Portrait of Duke Wilhelm von Pfalz-Neuburg* (c. 1628), *Portrait of Justus van Meerstraeten* (1634-1635) and several others. It can hardly be doubted that Van Dyck recognized the deep inner spirit of these men and translated its external appearance skilfully. However, the best of his Antwerp portraits is certainly the *Portrait of Maria-Luisa von Tassis* (c. 1630), in which he perfectly executed the facial features, as well as the richness of her clothing and jewels.

This painter, who knew how to satisfy all the wishes of a demanding and pleasure-seeking aristocracy, also knew how to gain the full approbation of the other artists. In those years of his stay in Antwerp he painted them all, whether painter, sculptor, musician or architects, alone or with their wives. Among these portraits is that of the sculptor Andreas Colyns de Nole and the double portrait *The Painter*

98. Anthony van Dyck,
Charles I at the Hunt, 1635.
Oil on canvas, 266 x 207 cm.
Musée du Louvre, Paris.

Frans Snyders and his Wife (early seventeenth century). All these portraits show with what seriousness and eagerness Van Dyck used his great knowledge in the service of his poorer artist friends who could hardly pay for his work. As Van Dyck, in the course of time, saw that the list of those painted and famous personalities became longer and longer, he had the idea of having them reproduced by means of copper engravings. From this originated the famous *Van Dyck's Iconography*, which eventually comprised 190 sheets.

But in the long run neither Brussels nor Antwerp satisfied his ambition. Thus in 1632 he took up an invitation to the Court of King Charles I in London. During his lifetime the King quickly came to appreciate the art of Van Dyck and made him Court Painter, an extremely well paid position.

Although Van Dyck, in his last years, busied himself with plans for a great historical exhibition, he did not come to see it carried out. He was only active as portrait painter; this activity was of such a scale that he was able to keep up with the work only with the help of his pupils. Often enough he made a hasty sketch of the face and left the finishing to his pupils. In contrast to Hans Holbein the Elder, his great predecessor from the Gothic period, Van Dyck could not even take the time to sketch the hands of the model but had them painted according to hired models. For this reason the portraits painted in England were not up to the standard of those painted in Italy.

However, whatever Van Dyck painted himself in these times of mass production still carries the stamp of genius. Several pieces that stand out are the various portraits of the King, the Queen and their children, such as the *Equestrian Portrait of Charles I* (early seventeenth century), which shows the King in full armour, or the *Portrait of Charles I at the Hunt* (1635) (p. 145) and finally the triple portrait, *Portrait of King Charles I* (1635-1636).

The time remaining until his death on December 9, 1641 was spent in London apart from a short trip to Paris. His comparatively early death can probably be attributed to the great stresses and efforts he required of his body.

The Flemish Genre and Landscape Painters: The Bruegels

The transition from the sixteenth century to the seventeenth century was the work of Jan Bruegel the Elder. He was one of the sons of Pieter Bruegel the Elder; because of his sumptuous clothing he was called the 'Velvet Bruegel'. Bruegel could afford this luxury because his enormous diligence earned him much money. He knew how to get into the good graces of high society, and earn the favour of its members.

99. Anthony van Dyck,
Elena Grimaldi Cattaneo, 1622.
Oil on canvas, 246 x 173 cm.
National Gallery of Art,
Washington, D. C.

100. Jan I Brueghel the Elder,
Bouquet, 1603.
Oil on wood, 125 x 96 cm.
Alte Pinakothek, Munich.

101. Jan I Brueghel the Elder
and **Peter Paul Rubens,**
Virgin and Child with Fruits and Flowers, c. 1614-1618.
Oil on panel, 79 x 65 cm.
Museo Nacional del Prado,
Madrid.

Bruegel painted in all the known areas but always only as a painter of small pictures on oak wood and copper plates. He was most proud when his paintings withstood the test of the patron's magnifying glass. He composed landscapes in the Italian style which were populated with biblical figures – Adam and Eve surrounded by animals was a favourite subject matter. But more often he pictured the hilly surroundings and river valleys of his Flemish home, which he mostly enlivened with fishermen, shepherds, riders, seamen, wagoners or woodcutters. The denser and livelier the bustle of these figures, the more he could shine with the virtuosity of his craft.

David Teniers the Younger and Adriaen Brouwer

These beginnings by Jan Bruegel the Elder were later further developed and brought to maturity by his son-in-law David Teniers the Younger. Teniers was a pupil of his father David Teniers the Elder, who, despite a stay in Italy, had not given up the old Antwerp style or forgotten it. Hints of the Italian style can be found in Teniers the Elder's large church pictures, but his fantastic landscapes, crowded with witches and hellish monsters, showed the path that soon led his son to fame and fortune.

Teniers the Younger became the painter of the life of the common Flemish people, found in the streets and in smoky inns. His senses missed none of the corner bars in which the peasants and the other citizens came together to celebrate and carouse. But he also visited the inns of the nearby villages in order to get more perspectives on his subject matter. The highpoint of this enjoyment was always the fair, where all sorts of people came together to buy and sell goods and revel in the season. In Rubens' wonderful masterworks he had seen an example that he tried to copy with respect to colour but never surpassed.

Teniers the Younger was quite ambitious. Even if he could not keep up with Rubens as an artist, he still envied his wealth and gentility and sought to attain the same position. He even later became the Court Painter of the governor Archduke William in Brussels. But in this, in order not to upset his patron, he was also obliged to reduce his depictions of the primitive life of the people to a quieter tone. Presumably for this reason, in some of his pictures the Archduke and his retinue or other noble folk are to be found in affable conversation with the peasants. This well-mannered behaviour was not always in keeping with the norm.

Also, as a landscape painter, Teniers the Younger has a great importance which was not surpassed by any others of his time. As the main subjects of his art, Teniers the Younger adopted the life of the upper classes with their banquets and musical

102. David Teniers the Younger, *Peasants merrymaking*, 1650. Oil on copper, 69 x 86 cm. Museo Nacional del Prado, Madrid.

affairs, before turning to a category which was brought to his attention by another painter of the Antwerp circle. This was Adriaen Brouwer, whose great geniality and strength of pictorial knowledge entranced all his artistic contemporaries, even Rubens. Brouwer had come to the Netherlands at a young age. There he was first drafted into military service to fight against the Spaniards. In 1626 he went to Haarlem and became a pupil of Frans Hals, with whom his genius developed so quickly that he was soon able to give more to Hals than he received.

Brouwer's area of focus was the Dutch inn; he painted it and its guests with such unsurpassed truth and incomparable pictorial force that even the deviant and degrading appeared ennobled. Not only did Brouwer illustrate the individual figures of smokers and drinkers, but he also showed orgies and wild bar fights as several of his standard subjects. Brouwer also lived the life he painted. Having moved to Antwerp in 1631, he died there in 1638, constantly hounded by his creditors. The few pictures he painted there were partly bought by artistic friends, including Rubens. A very colourful masterpiece, in which he really showed his talent, is *The Brawl* (c. 1630-1640).

This genial artist made such a strong impression on Teniers the Younger that he felt there was nothing better to do than to join him. For almost ten years he painted inn scenes in Brouwer's style, using the same style and focussing on the same caricatured types, in a somewhat milder and more restrained fashion, as seen in *Hour of Rest.*

In contrast to Brouwer, Teniers the Younger was always restrained in his inn studies, as the man who disliked excesses. In his pictures, in which he shows himself and his family in his country home, he portrays himself as the complete cavalier. But his peasant paintings were only created to keep up with the fashion. His heart was at Court, and there he served his patron the Archduke Leopold Wilhelm not only as painter but also as an art expert. There he gathered together a gallery of excellent works by Italian and Dutch artists for the Archduke. His style of fine painting was probably learned from the example of his father-in-law, Jan Bruegel the Elder. In his genre-type concept, Teniers the Younger also painted pictures with biblical subjects, which were very popular due to their idyllic tone. This tendency for the fantastic, inherited from his father, was shown in his oft-repeated depictions of the temptation of St. Anthony and in other stories of witchcraft, as well as pictures of soldier and gypsy life. The description of peasant life continued like a red thread through his work. After about 1642 he loosened himself from the influence of Brouwer, and painted mostly peasant merrymaking in the open, such as the *Peasant Dance in front of an Inn* (early seventeenth century).

103. Adriaen Brouwer,
The Smokers, c. 1636.
Oil on canvas, 46.4 x 36.8 cm.
The Metropolitan Museum of Art, New York.

4. Baroque in Spain

In Spain, sculpture and architecture had become popular in the early Middle Ages, but painting only came to the forefront of interest with the start of the seventeenth century. The foundation of a particular style of Spanish painting had already been laid down at this time, in the depth of religiosity rising occasionally to fanaticism, and in the expression of the holy forms that were offered to the public for worship in the altarpieces of Morales, Coello and El Greco. Added to this was the trend toward a strong rough-naturalistic modelling and a dark, almost melancholy colouring. In the land of the Inquisition and the burning of heretics, a happier style of depiction was unthinkable. A comparison between the angry guardians of the Church and southern happiness and light only occurred when the Church no longer felt that its dominance was threatened. The second power besides the church was the Royal Court. These two forces determined and led the works of the two great Spanish painters of the seventeenth century.

The Seville-born Diego de Silva y Velázquez was forced into portraiture due to his activities as Court Painter to King Philip IV. His portraits show powerful realism and a colouristic simplicity. The stiff Spanish ceremonies and the depressing atmosphere of the Spanish Court could hardly be better displayed than by dampened colours. A comparison to this depression can be seen in the pictures of his great contemporary Bartolomé Esteban Murillo.

Painting

The national style of Spanish painting was led to its first peak by those already mentioned, and by their contemporaries: Luis de Morales named El Divino - the godly, by Alonso Coello, Domenikos Theotokopoulos, named El Greco, and finally by Francisco Ribalta. In their activities these artists reveal the two areas in which Spanish painting reached its heights: in memorial pictures and in representative portraits.

104. Bartolomé Esteban Murillo,
Boys eating Grapes and Melon,
1645-1646.
Oil on canvas, 146 x 104 cm.
Alte Pinakothek, Munich.

105. Narciso Tomé,
El Transparente, 1721-1732.
Polychrome marble, bronze and stucco, h: 30 m.
Catedral Santa María, Toledo.

106. El Greco,
The Burial of Count Orgaz,
1586-1588.
Oil on canvas, 480 x 360 cm.
Iglesia de Santo Tomé, Toledo.

El Greco

The most interesting in this group is the painter who was born in Crete and thus called El Greco, and who in 1577 was one from many of his class to be called to Spain from Italy. The first picture commissioned from him by Philip II was the *Parting of the Rock* (1577), destined for the sacristy of the Cathedral of Toledo, which aroused the wonder of the Spaniards with its bright, golden colouring. His second commission, a depiction of the *Martyrdom of St. Maurice and his Wife*, was carried out by him in 1580-1581 in the Spanish style. It illustrates the darkened

colour harmonies used by Spanish painters in order to breathe a sign of life into them in the manner of a wood carving. At the same time this picture shows a peculiar and mannered ecstatic expression; these characteristics were due mostly to the fact that the painter and his work were unappreciated and forgotten for almost three hundred years. What was for a long time seen as a personal mannerism and occasionally explained as the result of an eye disease, was probably the result of a remarkably enhanced religious perception.

El Greco's portrayal of the martyrdom was a complete failure with his royal patron but the Archbishop of Toledo showed him favour and commissioned him to paint the *Burial of Count Orgaz* (c. 1586) (p. 157). This painting is certainly one of his main works. It is particularly noticeable due to the numerous excellently characterized figures including St. Stephen and St. Augustine lifting the body of the Count into the vault.

The church pictures to be particularly noted are *The Ascension of Maria* (1607-1613), *The Crowning of the Virgin*, and *The Holy Trinity* (1577-1579), as well as the *Crucifixion*, the *Pouring out of the Holy Ghost*, the *Resurrection* (1584-1594), and finally the *St. Francis*. It cannot be denied that all these works, despite their occasional spooky and ghostly characters, make a monumental impression. Extremely impressive is El Greco's skill with portraits, which can be clearly seen in the *Portrait of an Elderly Nobleman* (1585-1590). What made him appeal so much to the taste of his time are the passionate personalities and colouristic uniqueness that bring out shattering harmonies, with much use of brown-red, golden ochre, madder red, black and white hues.

El Greco had a clear influence on Paul Cézanne and can be called the spiritual father of Impressionism, because if anything met the sentiments at the start of the twentieth century then it was the visionary expression of his pictures and their sense of religiosity. Every now and then there is an attempt to bring Velázquez into a dependent relationship with El Greco and to elevate him above El Greco. However, this always overlooks the fact that these are two completely different artistic characters of which one was harmonious, realistic and pragmatic and the other mystical, fantastic and, above all, emotional.

Diego Velázquez

Of Velázquez' two teachers, Pacheco and Herrera the Elder, one followed the Italian and the other the nationalistic Spanish direction. But only the latter had a decisive influence on the development of Velázquez. His artistic manner of expression was developed out of his naturalism. Velázquez was able to find the individual aspect of his

107. Diego Velázquez,
Adoration of the Magi, 1619.
Oil on canvas, 203 x 125 cm.
Museo Nacional del Prado,
Madrid.

subjects with such certainty that he was able to paint their pictures with broad brush strokes without afterwards having to change anything, working his colours in such a way that the result was a smooth surface. Seen from close up, a picture from Velázquez' more mature period looks like a random mosaic of white, grey, black and dark green with a few interspersed red and yellow dabs of colour. But as soon as one steps back a certain distance, then the work seems to be poured effortlessly onto the canvas. The importance of the artistic technique was recognized by the French painters only around the turn of the last century and the school of Impressionism arose out of the reproductions.

Velázquez came to the attention of King Philip IV through the portraits he had painted in 1622, and he became Court Painter in the following year. Through his art and his personality Velázquez achieved such a position of trust that the King even appointed him House and Travel Marshal in charge of the pomp and organization of the Court.

108. Diego Velázquez,
The Feast of Bacchus or
The Drunkards, 1628-1629.
Oil on canvas, 165 x 225 cm.
Museo Nacional del Prado,
Madrid.

In the first paintings carried out in Madrid, Velázquez was already achieving the full freedom of natural expression that had no vestiges of the inhibitions of his Seville youth. His main work in these years is the picture known as *The Feast of Bacchus ("Los Borrachos")* (1628-1629) (p. 160). His new style was already fixed by the time Velázquez undertook a journey to Italy, a year after completion of this picture. In Rome he then painted *The Forge of Vulcan* (1630) (pp. 162-163), a well-known piece. This *Forge of Vulcan* is a work that is a close relative to *The Drinkers* in the delineation of the bony, broad shouldered and understated figures. Despite such pictures, Velázquez was not lacking a religious depiction in the deepest sense within his basic outlook, which is evident in the thrilling work, *Christ on the Cross* (c. 1632).

Despite such interludes, his sense of reality usually gained the upper hand, aided by the necessity to paint portraits. One of the exceptions to this rule is the

109. Diego Velázquez,
The Surrender of Breda,
1634-1635.
Oil on canvas, 307.5 x 367 cm.
Museo Nacional del Prado,
Madrid.

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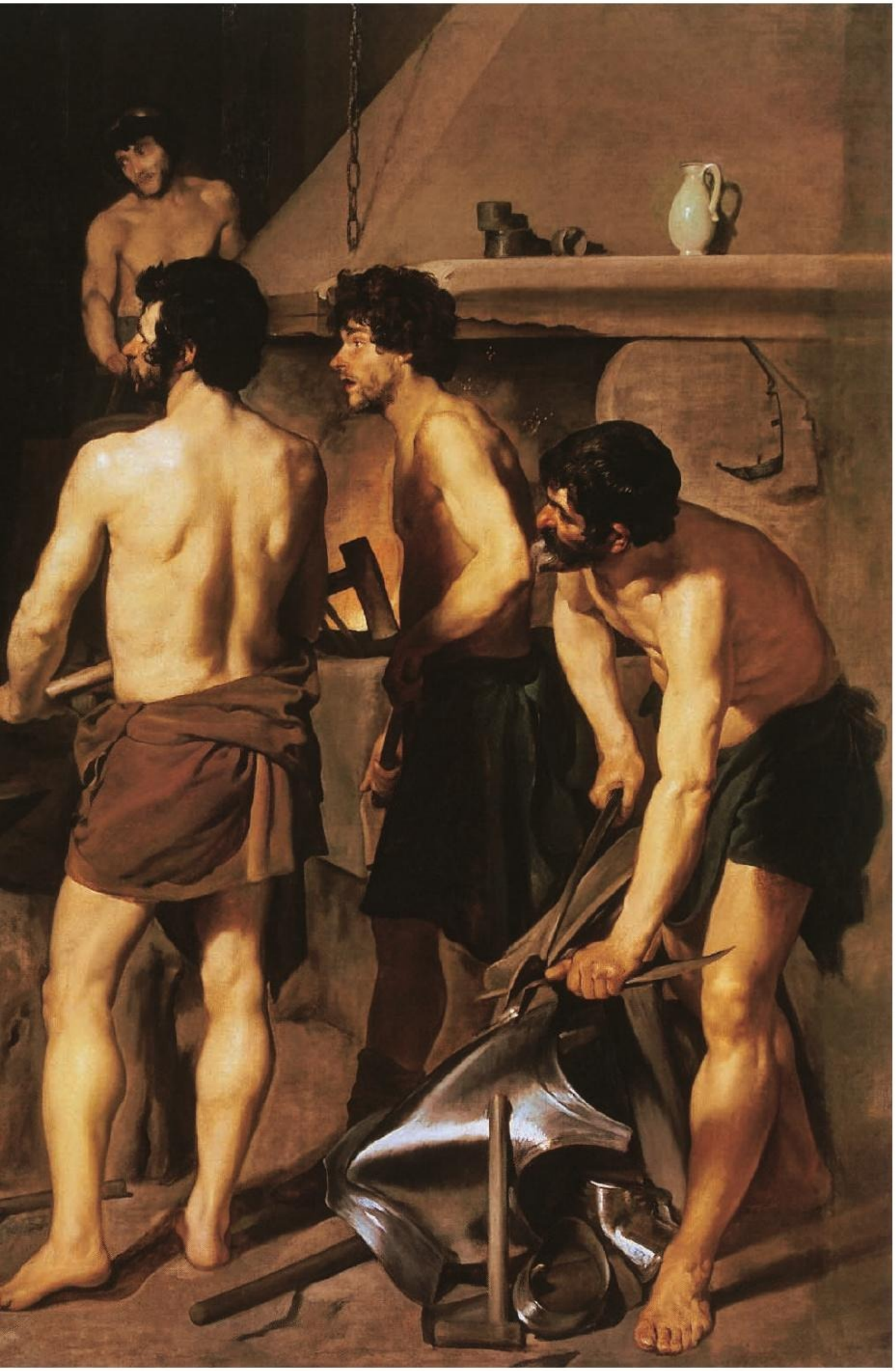


only depiction of an historical event of his times: the *Surrender of Breda* (1634-1635) (p. 161) which, if one observes the individual parts, consists of a collection of portraits. How important realism was to Velázquez is shown by the forest of upright lances in the background – which is also the reason the Spaniards called this picture *Las Lanzas*.

As a portrait painter at the Spanish Court, Velázquez had to battle with the complicated society that existed there. From a man like Philip IV one could extract just as little intellectual capital as from his sycophants, ministers and courtiers, especially when the King or his devious First Minister, the Duke of Olivares, had to be painted on horseback. Still more difficult was Velázquez' position with the Queen, the princesses and the ladies of the Court, because this also involved the battle with the quite pompous apparel of the times, with shapeless petticoats and the deep sighs of inhibiting stays as seen in the *Portrait of the Infanta Margarita as a Young Girl* (c. 1659).

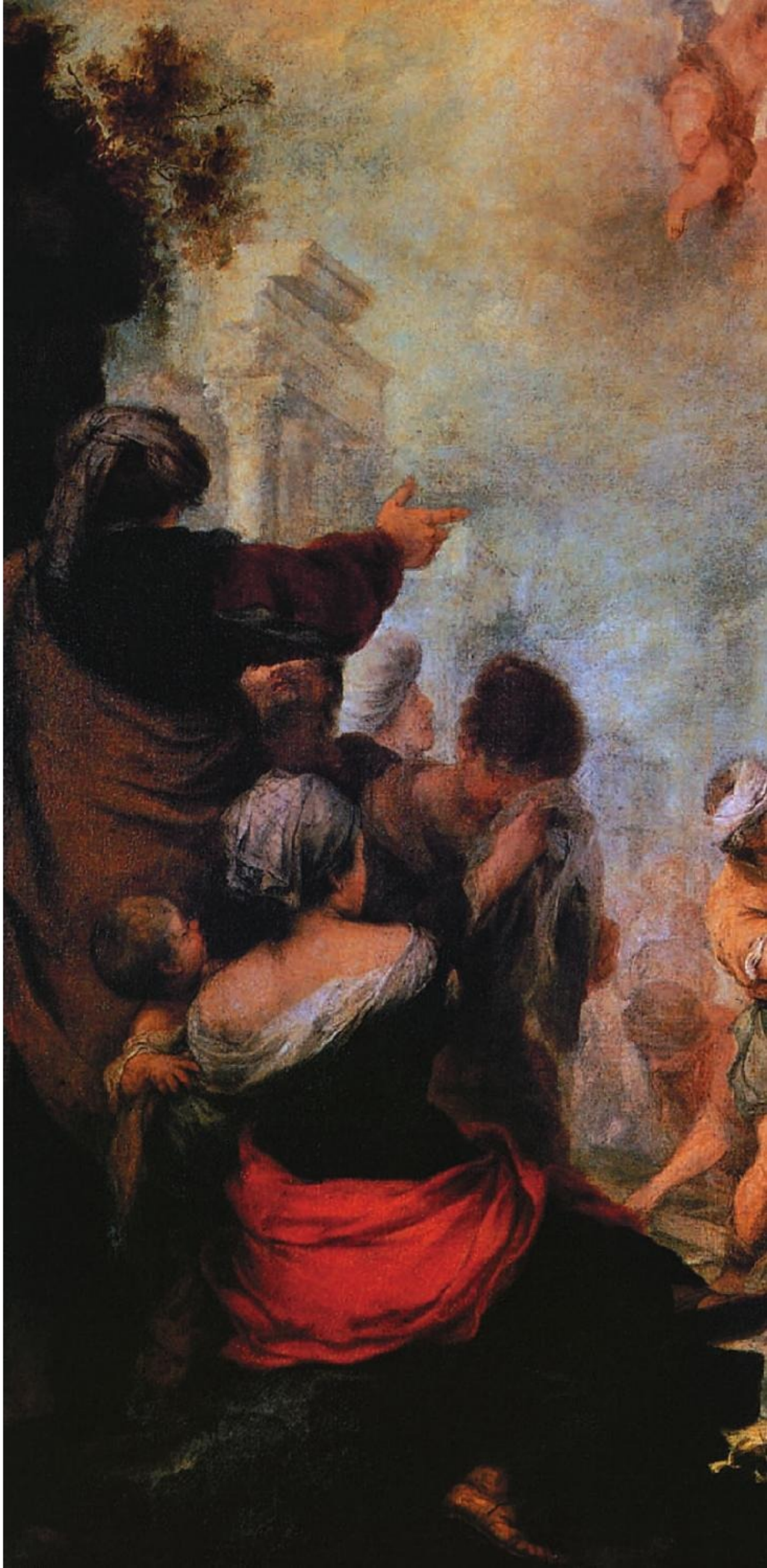
Perhaps it was in moments like this when the portraiture of ceremony stuck in his throat that he got the idea for the picture which became famous under the name *Las Meninas* (1656-1657) (p. 164) and which showed a view of his studio in the royal palace and the life at the Spanish Court. Las meninas are the two maids who were meant to keep the two small princesses amused while their royal parents were modelling for Velázquez standing at his easel. A mirror at the rear of the room shows the figures of the royal couple in unmistakable clarity. A dwarf with his foot on a dog and various courtiers in the middle and background complete the appearance of serious and grotesque figures. The fact that Velázquez, despite the chilly Court atmosphere, did not lose contact with the people can be shown in at least one other masterwork: *The Spinners* (1644-1648). In the foreground are the girls at work and in the background, in a hall illuminated from above, a tapestry is hung on the wall for viewing by buyers.

In 1649 Velázquez undertook a second journey to Rome. There he was granted the opportunity to paint a man of historical importance, Pope Innocent X. In this portrait he created possibly the greatest masterwork of his career of powerful human presentation. Among the famous papal portraits it is perhaps the only one that can be compared with Raphael's *Julius II* (c. 1512) and *Leo X with two Cardinals* (1518-1519).

Velázquez's energy and will to live was prematurely ground down not by his artistic work but much more by the duties imposed on him by the court. A large celebration at the court exhausted him to such an extent that he died on August 6, 1660 of a fever.

110. Diego Velázquez,
The Forge of Vulcan, 1630.
Oil on canvas, 223 x 290 cm.
Museo Nacional del Prado, Madrid.

111. Diego Velázquez,
Las Meninas, 1656-1657.
Oil on canvas, 318 x 276 cm.
Museo Nacional del Prado, Madrid.



112. Bartolomé Esteban Murillo,
The Martyrdom of St. Andrew,
1675-1680.
Oil on canvas, 123 x 162 cm.
Museo Nacional del Prado,
Madrid.

Bartolomé Esteban Murillo

Murillo was doubtlessly the most versatile in his choice of materials as well as in his depiction of the life of the people, and for this reason his contemporaries and followers appreciated him more than Velázquez, who was limited by the life of the Court at the time. Murillo was primarily a church painter whose work preached to the people for two hundred years – and possibly still does so now.

Murillo's work is divided into three different styles: the cool (*frio*), the warm (*calido*) and the vaporous (*vaporoso*). The vaporous (or misty) style corresponds approximately to the best of Rembrandt's style called warm, transparent light-darkness. Neither could learn much from the local painters but Velázquez probably showed Murillo, who had come to Madrid, the correct path when he allowed him to study for three years the Van Dyck, Rubens, Ribera, Titian and other pictures hung in the palaces.

One of the first results of Murillo's return to Seville was a cycle of eleven pictures for the nave of the Franciscan Monastery, depicting events from the lives of famous followers of these monks and the affiliated orders of nuns. In these works, Murillo emphasizes the drive of people to connect with the heavenly world by means of dreams. What enthusiasm the artist must have felt to be able to paint such pictures as *St. Diego of Alcalá* (1646). This work tells of Diego who, filled with a heavenly vision, leaves his work, and, to the astonishment of the suddenly appearing prior and his guests, is carried out by a band of bustling angels. Diego was canonized in 1588 by Pope Sixtus V because he is said to have healed various sick people during a plague epidemic. A further masterwork of this series is the *Death of St. Clara* (1645).

113. Bartolomé Esteban Murillo,
Madonna and Child, c. 1655.
Oil on canvas, 155 x 105 cm.
Palazzo Pitti, Florence.

The nationalism in Murillo's pictures is well expressed in his depictions such as *Madonna with Child* (c. 1670), in which he shows the Madonna as a woman of the people. With a humour that is seldom in evidence in Spanish painting, Murillo also imbued his images of dirt and rags, miserliness and gluttony with a poetic sheen. His masterwork in the presentation from the life of the Holy Family, an example of his "warm" style but already with a strong tendency towards coloured wispiness: this is the *Birth of the Virgin* (c. 1660) in which he shows a Spanish nursery.

114. Jusepe de Ribera,
The Club Foot, 1642.
Oil on canvas, 164 x 94 cm.
Musée du Louvre, Paris.

Murillo achieved a balance in his artistic gifts around 1670. The following decade can rightly be called his most brilliant period in which one masterpiece directly followed another. Between 1670 and 1674, he created a large series of pictures for the Caridad Hospital in Seville. Of the original eight pictures, only three remain in their original place because of their size; the remainder were taken to France. Two of these are wide pictures with a large number of figures and are evidence of

115. Bartolomé Esteban Murillo,
Boy with a Dog, c. 1655.
Oil on canvas, 78 x 62 cm.
The State Hermitage Museum,
St. Petersburg.

DAMIHI ELIMO
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Murillo's depiction of actual life, his power of composition and his ability to arrange a large crowd of people around a focal point. One of these two pictures, known in Spain as *La Sed* ("the thirst"), depicts the miracle of Moses drawing water from a stone in the desert. The other shows the miracle of Christ in the multiplication of the loaves and fishes. Just as Murillo in these pictures showed the pangs of thirst and hunger, in the same way in the third of this series he showed the figures of the sick and crippled being cared for by St. Elizabeth. Moreover, a third series of approximately twenty images were painted by Murillo in 1767 for the Capuchin Monastery in Seville.

Like Velázquez, Murillo died at the height of his fame. He fell from the painting platform during the creation of an altarpiece in the Capuchin Church in Cadiz. He did not recover from this fall and died on April 3, 1682.

Only two of his followers are especially noteworthy because they carried on the line of Spanish realism forged by the two great masters while simultaneously nursing Murillo's mysticism and religious lyricism. These are Francisco de Zurbarán and Alonso Cano.

Francisco Goya

At the end of the eighteenth century, Spanish painting took a new upswing with the painter, draughtsman, engraver and lithographer Francisco de Goya y Lucientes. He was active in all areas of painting, frescoes, altarpieces and portraits on a large scale. He also produced drafts for tapestries and applied himself to genre pictures from the life of the people. He did not disguise his views in his satirical, sharply pointed engravings, showing what he thought of Court society and of the religious hypocrisy of the time. He created such genre pieces as *The Milkmaid*, and portraits and etchings such as *Spanish Men and Women*. The etchings were disseminated far beyond the borders of Spain.

Goya's art was of great importance in the development of Impressionism, and inspired such extraordinary painters as Édouard Manet. Manet's *Olympia* (1863), *Balcony* (about 1868) and also *Bullfight* (1865-1866) clearly show the influence of Goya.

Goya had no successors in Spain; his importance only came to light in the second half of the nineteenth century due to French authors. He lived in Bordeaux from 1624 until his death; he was certainly safer here out of the reach of the Inquisition than at the Spanish Court.

116. Bartolomé Esteban Murillo,
The Immaculate Conception,
c. 1678.
Oil on canvas, 274 x 190 cm.
Museo Nacional del Prado,
Madrid.

5. Baroque in Germany, England and Austria

Germany

The Builders and Buildings

As Germany slowly recovered from the wounds that the pitiless Thirty Years' War had inflicted, hardly anything remained of the national art. The always magnificence-seeking princes who were in the process of rebuilding their palaces or erecting new ones directed their eyes beyond the borders. Their attention was particularly directed to France, where Louis XIV was becoming the standard of royal opulence and splendour. Their financial means were frequently insufficient for their lofty ambitions, but they were not to be deterred.

Thus, architecture came first and painting and sculpture remained secondary. In church construction, the profane Italian Baroque style maintained its dominance in Austria. It was characteristic of the nobles there as well as for the Austrian rulers that they turned away from further development of the Baroque style and therefore against the French Rococo style, while in Bavaria and Munich it was still popular. Initially, the architects in South Germany were almost exclusively Italian; they were active in and around Munich and built the *Theatinerkirche* (1663-1675), the *Dreifaltigkeitskirche* (1711-1718) and the important palaces in Schleißheim (1616-1623) and Nymphenburg (1664-1675) (p. 177). Among the most important Baroque buildings in Germany are the famous *Zwinger* in Dresden (1709-1728), the *Alte Börse* in Leipzig (1678-1687), the *St. Stephan Cathedral* in Passau (1668-1693) and the *Stift Wilten* in Austria.

Nevertheless, the first movement against foreign architecture also began in Bavaria. Local building artists adapted the South German building style, while using foreign forms and local materials to suit the living requirements. This resulted in a national coloured method of building which later became popular under the title "Domestic Baroque" and influenced a large part of the South German building art.

117. Matthäus Daniel Pöppelmann, *Rempart Pavilion,* 1709-1728. Dresden.

118. Balthasar Permoser,
Apollo, 1715. Marble, h: 218 cm.
Staatliche Kunstsammlungen
Dresden, Dresden.

119. Agostino Barelli,
Nymphenburg Castle,
central building façade,
from 1664. Munich.

120. Joseph Effner,
Schleißheim Castle,
façade with view on
the Gardens, after 1719.
Schleißheim.

Painting

Painting in Germany remained far behind the shining revival of architecture, as had decorative sculpture since the seventeenth century. In those years, when one excludes the already-mentioned Adam Elsheimer, whose effects are more to be attributed to Rome and Italy, there was really only one painter who achieved high regard during his lifetime: Joachim von Sandrart. He was a painter whose fame was mostly due to his writing activities: he was the editor of the *Teutschen Academie der Edlen Baw, Bild-und Mahlereykünste* [German Academy of Fine Building, Sculpture and Painting Arts] (1675-1679), which was highly rated by his artist colleagues as a textbook and was published in two volumes; it retained its value because of its collection of biographical information on German and foreign artists.

The painter Sandrart deserves notice at least among the pictures painted under Dutch influence. In the Netherlands he became a pupil of Gerrit van Honthorst, from whom he accepted rather less than from other painters of the national direction, and of Peter Paul Rubens. His guild piece in this form, which shows the ceremonial reception of the Queen Maria de' Medici by a shooting guild, can compare favourably with the corresponding pieces by the Dutch.

Besides Sandrart, there were some scholars and followers of Rembrandt. Included in this was the excellent portrait painter Jan Kupecký, who painted portraits and genre pictures at the Court of Saxony; Christoph Paudiss, the animal and battle painter; Philipp Rugendas, who worked mainly in Augsburg; Johann Heinrich Roos; and Carl Andreas Ruthart. The last, after his stay in Rome and Venice, entered a monastery in Aquila as a monk and presumably worked there until the end of his life.

Roos worked mainly in Heidelberg and painted mostly cattle, sheep and goats with shepherds in ruins and rocky landscapes. Roos and Ruthardt were very much influenced by the Italian style. Roos' speciality was continued by his sons; the paintings of Philipp Peter Roos, called Rosa di Tivoli, were the best known, and many German galleries were more than satisfactorily supplied with the "sheep pictures" of this fruitful family.

At the time it was not recognized that German painting, with this ceaseless copying of Italian styles, had completely lost its uniqueness. The princely patrons, whose appetite for the peculiar was quite lively, also cared less for the independence than for the quick completion of their commissions, producing a high output by the artists. This was used to good effect by the Hamburger Balthasar Denner whose speciality was fine painting. He painted almost exclusively busts of older ladies and gentlemen with such careful handling of the face that every hair, every line, every wrinkle was reproduced accurately so that it could be seen under a magnifying glass.

At the same time he showed a high respect for age, so that those painted could only feel flattered by the reproduction of their nature, as is shown by the *Portrait of an Old Woman* (1720-1745).

Balthasar Denner became so loved through this type of painting that he was even called to London, Copenhagen and other European capitals as a portrait painter. He belongs to the small number of German realist painters of the eighteenth century who could compare to the French and Italian method of painting.

Daniel Nikolaus Chodowiecki

The most productive of the realists was the Danzig painter, etcher and draughtsman Daniel Nikolaus Chodowiecki. He came from Gdansk (Danzig) to Berlin in 1743 as a business assistant, made a career there and died as the director of an academy. He was the freest genre painter of his time. When he worked with copper, he could create exact reproductions of his own work. Only in his oil paintings did he bow to the dominating art currents. His painted genre pictures are an echo of the art of Watteau and show other French influences. In contrast, Chodowiecki's copper engravings and drawings are a unique treasure, without which scholars would know little about life in the time of Frederick the Great.

Chodowiecki was a passionate admirer of the 1757 victories of Frederick at Rossbach and Leuthen in the Seven Years' War (1753-1763). The painter made great efforts to faithfully portray him in his glory: on horseback, in times of war, and in parades. And yet these engravings or etchings that were bought en masse in

121. Jacob Prandtauer,
Melk Abbey, 1702-1736. Melk.

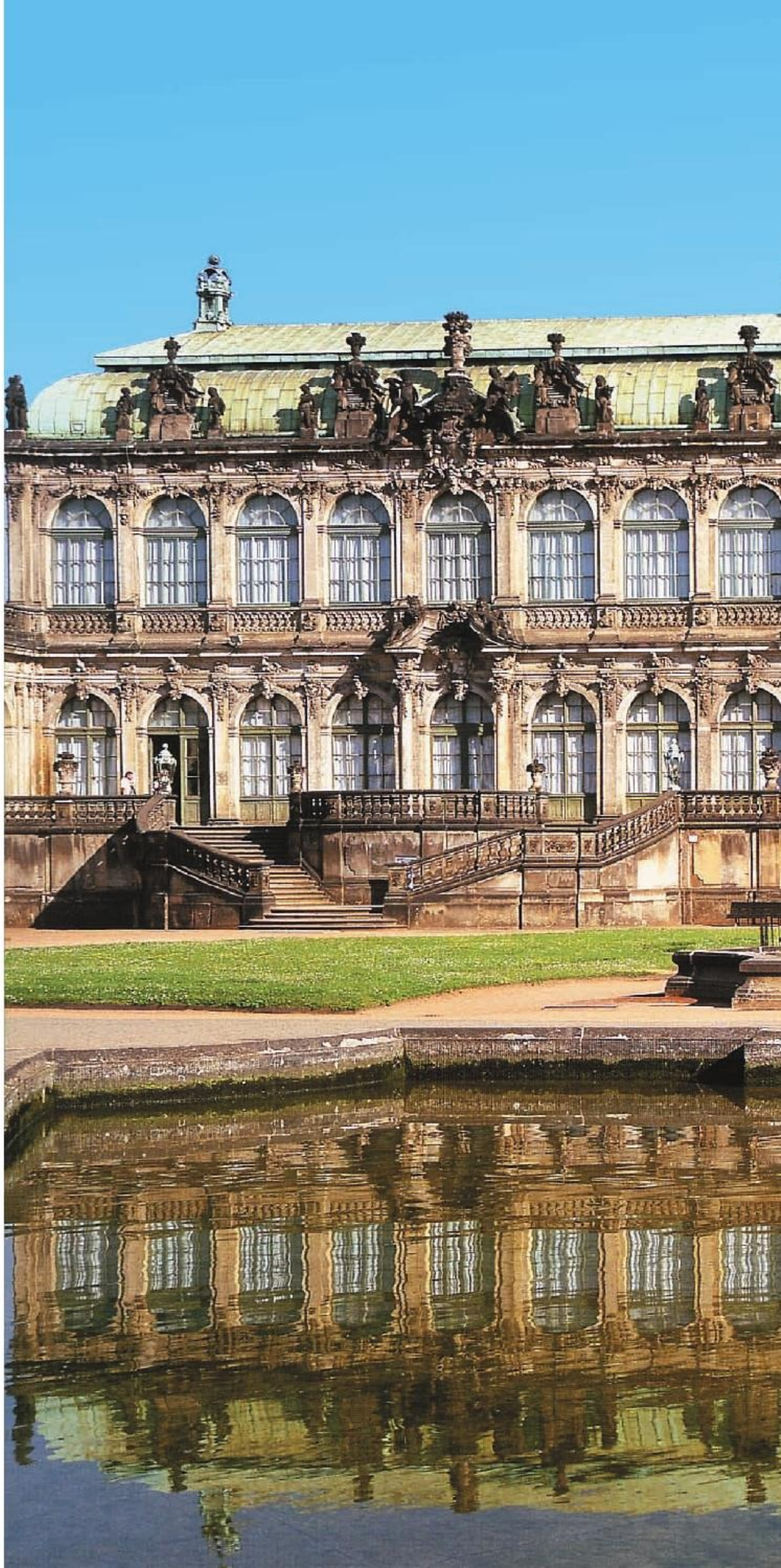
122. Paul Heermann,
Autumn, c. 1720.
Marble, 73 x 53 x 29 cm.
Staatliche Kunstsammlungen
Dresden, Dresden.

123. Paul Heermann,
Winter, c. 1720.
Marble, 76 x 52 x 27 cm.
Staatliche Kunstsammlungen
Dresden, Dresden.

124. Matthäus Daniel Pöppelmann,

Zwinger and Rempart Pavilion,

1709-1728. Dresden.



Chodowiecki's time were inaccurate, occasionally even comical. But it can be postulated that these caricatures were not due to artistic failure but were rather simply the painter's interpretation of reality.

Chodowiecki's works gave much joy to the public, especially his numerous engravings and etchings, which were used in popular almanacs, calendars and pocket books and to illustrate the works of poets such as Goethe, Lessing, and Shakespeare. He was celebrated as the first "Illustrator of the Classics", and his accuracy and conscientiousness in reproduction are evident in his brilliant quick sketches. He kept a diary that consisted only of drawings showing events in his life, often tinged with humour; this is considered one of the most valuable documents from the German art scene of the eighteenth century. In this respect, Chodowiecki was the forerunner of the great realists of the nineteenth century.

England

The Builders and Buildings

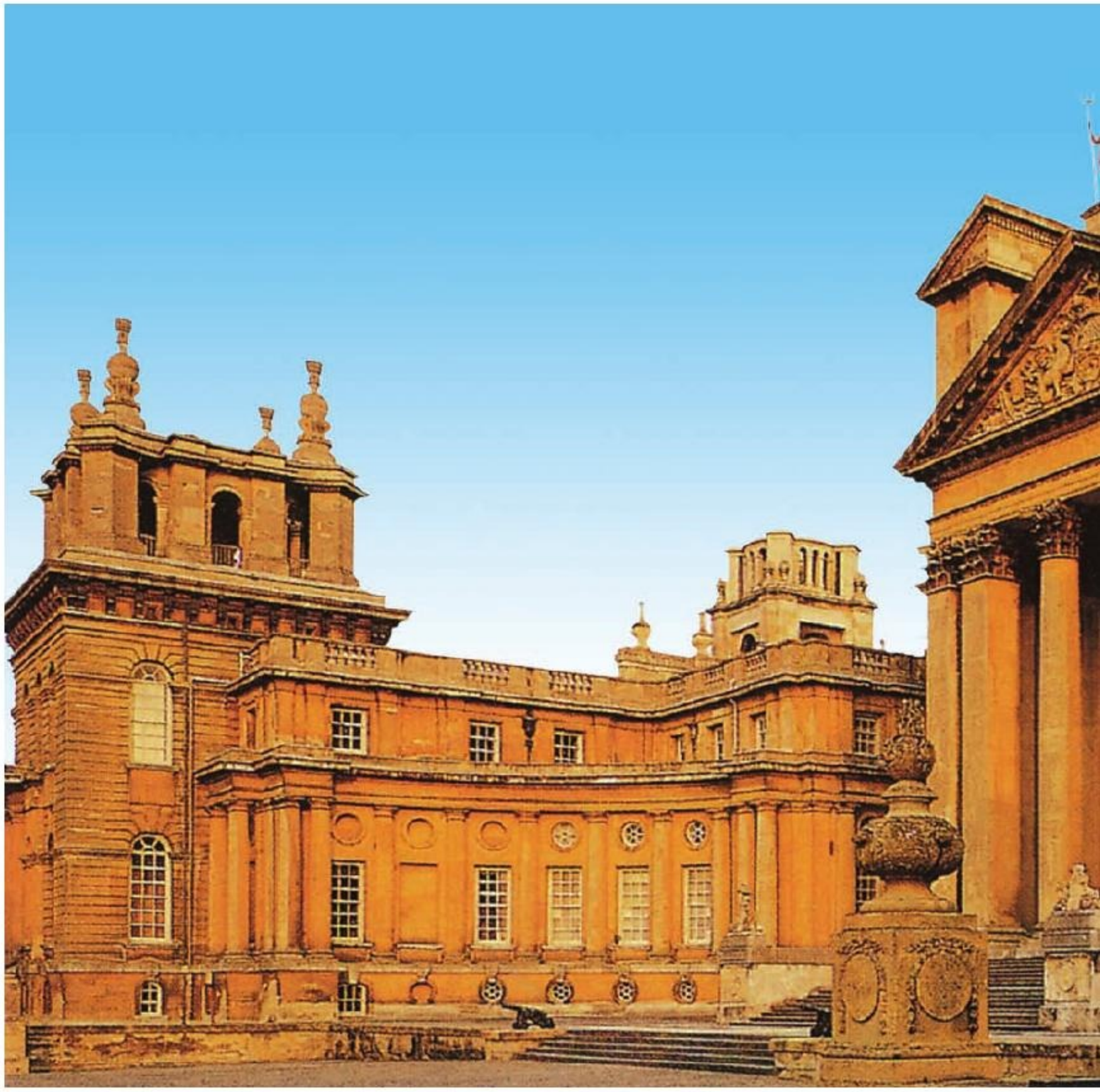
The art of the seventeenth century made several important achievements in England, which were to a large extent independent from the artistic developments of the rest of Europe. Architecture had not changed dramatically because after the Elizabethan style had run its course, the style of the Italian late Renaissance became dominant. Its main representative was England's first important architect, Inigo Jones. He became the architect to the Kings of England and the Scottish King John I.

Evidently Inigo Jones served an apprenticeship as a carpenter before going to Italy. After a short time spent in the service of King Christian IV of Denmark, he returned to England in 1605 and worked for Charles I until the King's replacement by Oliver Cromwell (1642). In 1615 Jones became Surveyor of the King's Works and was thus in charge of all the royal buildings. However, only some portions of his great plans for a royal palace in Whitehall were completed, such as the Banqueting House (1619-1622). Among his best works was the Queen's House (1616-1635) in Greenwich.

Jones only returned to large-scale architecture under the reign of Charles II, when Christopher Wren, who was the royal architect from 1669 to 1677, began the construction of St. Paul's Cathedral (1675-1711) (p. 188), the most important structure in England since the reign of Queen Elizabeth. Like the French, Wren sought to combine classical strictness with the monumental power of the Baroque; he succeeded, and created the second-largest church in the Christian world.

After the example of St. Peter's Basilica, Wren combined the structure with a dome. In the structure of the dome, he realized an independent idea through the

125. Egid Quirin Asam and **Cosmas Damian Asam**, *The Assumption of the Virgin*, 1722-1723. Marble, stucco and gilding. Church of the Assumption, Rohr, Bavaria.



126. Sir John Vanbrugh and **Nicholas Hawksmoor**, *Blenheim Palace*, entrance, 1705-1725. Oxfordshire.

selection of the free tambour-surrounded columns, of which none of his opponents or rivals, who attacked him for his severe strictness, was capable. As the completion of the cathedral occurred under the reign of Queen Anne, it is referred to as the Queen Anne Baroque Style.

After the destructive Fire of London in 1666, Wren undertook a comprehensive building plan that included fifty-one churches, of which fifteen still exist today, and many other public buildings. Other than Wren, the only other truly notable English architect of this period was John Vanbrugh. He made a name mostly in the field of erecting castles; his main works were Blenheim Palace (1705-1725) (pp. 186-187), in which Winston Churchill was born, and the stately Castle Howard (1700-1712).

Although the deeply embedded Gothic style in England occasionally rebelled against the dominance of Classicism, it still ruled throughout the whole eighteenth century. For

this, two architects were mainly responsible. One was the Rome-trained William Kent who founded the "English Style", which had a great influence on the tastes of the times. The other was the builder of Somerset House, William Chambers; after extensive travels in the Far East, he used the knowledge that he had obtained there in his English architecture, especially in his gardens. Towards the end of the century, as attempts were made in Germany and France to renew the art of architecture through a return to the antique, the Romantic triumphed over the Classical in England. However, the Gothic style continued to be rather prominent until well into the nineteenth century.

Painting

English painting had long developed in an independent direction from continental styles after being dependent until 1725 on artists who had immigrated.

127. William Hogarth,
Marriage A-la-Mode:
The Marriage Settlement,
c. 1743.
Oil on canvas, 90.8 x 69.9 cm.
The National Gallery, London.

William Hogarth

William Hogarth, after an apprenticeship with a silver engraver where he learned the production of crests, arabesques, ciphers and genre pictures, became a very well-known painter and copper engraver. He learned painting and drawing at the private academy of James Thornhill and was the first English painter who achieved fame and fortune with his decorative painting of frescoes in churches, palaces and hospitals.

More than the Classical style, Hogarth was interested in the life around him, on the streets and in the pubs. He loved the boisterous atmosphere, and used a humour that had a pronounced tendency towards satire. He accentuated the ludicrous and thus his works leaned towards caricature. And the deeper he immersed himself in the goings-on in the bars and the "dens of iniquity" of the rich, the more he fell into the role of moral preacher, who told the truth not laughingly, but held severe sermons and sought to strike at all the vice and folly of his time. Hogarth etched and engraved most of his humorous and satirical genre pictures on copper, but some were painted in oils, of which few have survived. One of the remaining pictures is from his satirical work, and is called *Marriage A-la-Mode* (1742-1744) (pp. 188-189). It shows a couple who are brought together by money and class interests rather than by love.

With these and other images, reproduced through copper engravings, Hogarth achieved greater renown than with his individual sheets that satirized the political events and severely criticized the government. This made him the forerunner of political caricature in England. His opinions on art and the character of beauty was best expressed in his book *Analysis of Beauty* (1753), which were written mainly for the edification of his contemporaries, who found nothing wrong in his lifestyle or his ideas of beauty.

Austria and the Czechs

The Master Builders and Sculptors

Johann Bernhard Fischer von Erlach was for Austria what Andreas Schlüter was for Berlin: the first artist to receive a noble title for his works. Trained in Italy, he worked exclusively in the forms of the Italian Baroque style which he applied with a certain reticence and with a careful calculation of the monumental effects. This is evident in the design of the new Hofburg of which he only completed the Court Chancellery, the Court Library (1709-1717) and the Winter Riding School (1729-1735). Other notable constructions include the Schwarzenberg palaces (1697-1728) in Vienna, Clam-Gallas Palace (from 1757) in Prague, and the Karlskirche (1716-1737), which was completed by Fischer's son after his death. Especially noticeable in these

128. Sir Christopher Wren, *St. Paul's Cathedral,* façade, 1675-1711. London.

129. Johann Bernhard Fischer von Erlach,
Karlskirche, 1716-1729.
Vienna.

SANCTA
LUTGARDIS

are a lengthened ellipsoidal dome and a quite extraordinary façade. It features two Roman-type columns that rise above the lower corner towers give the façade a strong decorative effect. Fischer was also the originator of the universal history of architecture in the form of copper engravings, the *Entwurf einer historischen Architektur* (1721).

Also from Austria was Georg Donner, who was a remarkable sculptor. Donner's strength lay in his careful picturing of the naked body and in his monumental fountains with cast metal figures; all of his works reflect the influence of Giovanni da Bologna and Adriaen de Vries. Two fountains are part of his main works: the Andromeda Fountain (1741), depicting Perseus and Andromeda in the courtyard of the old Vienna City Hall, and the Flour Market Fountain (after 1737) in the Neuen Markt.

Outside Vienna, Prague enjoyed rich architectural activity in churches and palaces in an attempt to surpass those of Vienna in brilliance and pomposity. With the exception of Kilian Ignaz Dientzenhofer, from whose hands came the beautiful St. Nicholas Church (1732-1735) in the Old Town Square, all the more important architects of Prague were of Italian origin. But it was Dientzenhofer who left unmistakable traces behind – the church of St. John of Nepomuk (1720-1729) in the Hradschin Castle, a church of the same name in the new part of Prague (1730-1739), and the St. Nicholas Church in the Prague Kleinseite (1737-1752). Moreover, his sphere of influence ranged far beyond Prague and the Czech lands, reaching Hungary and the region known as Silesia at the time.

The Charles Bridge

The construction of the Charles Bridge spanning the Vltava river in Prague began in 1357; according to legend, the foundation stone was laid on the instructions of the Imperial astrologer on July 9th at precisely 6.00 am. The famous thirty-three sculptures and sculpture groups that line the bridge were added at the beginning of the eighteenth century. Among the most noticeable statues is certainly that of St. John of Nepomuk, standing on a pedestal with a bronze relief of five golden stars arranged about his head. At his left is the hunting dog as a symbol of loyalty, shining with a golden lustre due to being touched by many hands for luck. In the right relief in the background are the city with the castle; various onlookers and a troop of armed soldiers can be seen who watch the fall from the bridge. The many sculptures of saints and kings now shine from the numerous times they have been rubbed for good luck; they stand as monuments to the Baroque style and symbols of its impact.

130. Matthias Braun,
Statue of St. Luitgard, 1710.
Charles Bridge, Prague.

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The Baroque period lasted from the beginning of the seventeenth century to the middle of the eighteenth century. Baroque art was artists' response to the Catholic Church's demand for solemn grandeur following the Council of Trent, and through its monumentality and grandiloquence it seduced the great European courts. Amongst the Baroque arts, architecture has, without doubt, left the greatest mark in Europe: the continent is dotted with magnificent Baroque churches and palaces, commissioned by patrons at the height of their power. The works of Gian Lorenzo Bernini of the Southern School and Peter Paul Rubens of the Northern School alone show the importance of this artistic period. Rich in images encompassing the arts of painting, sculpture and architecture, this work offers a complete insight into this passionate period in the history of art.